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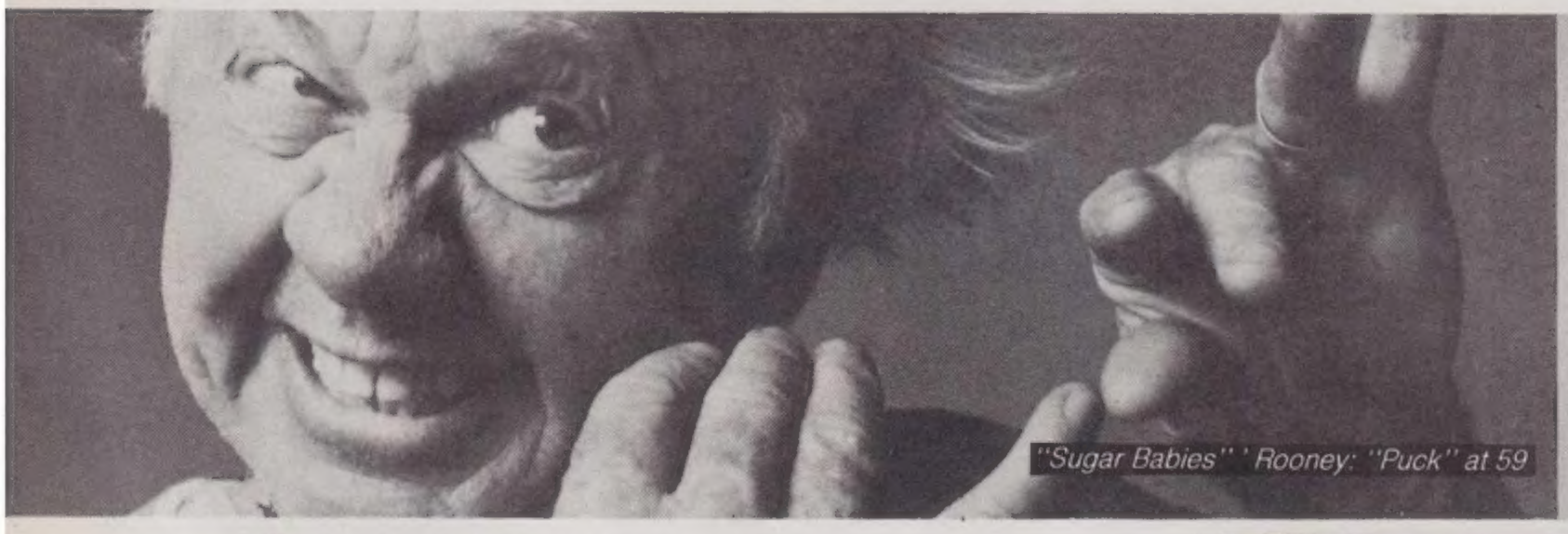

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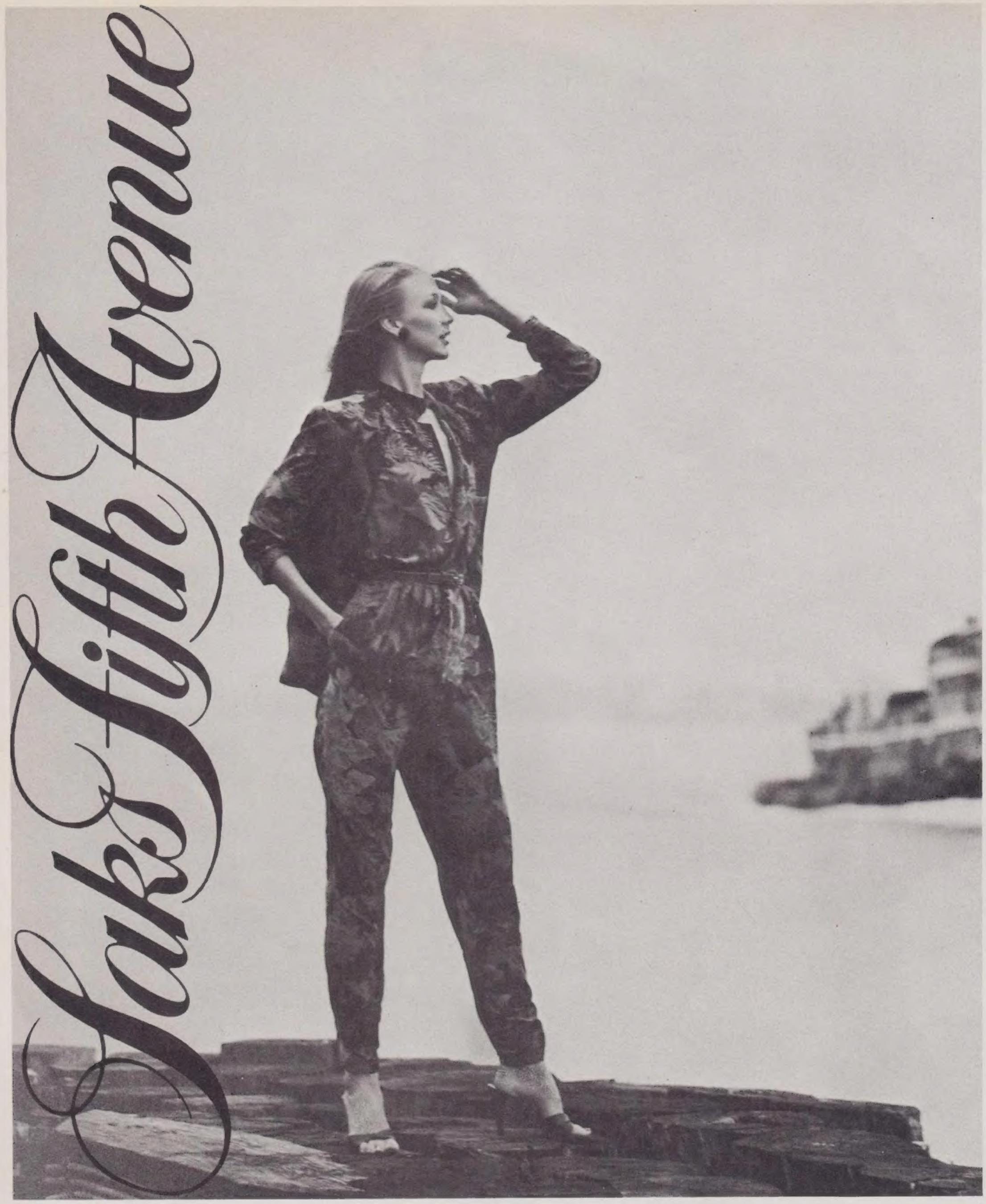

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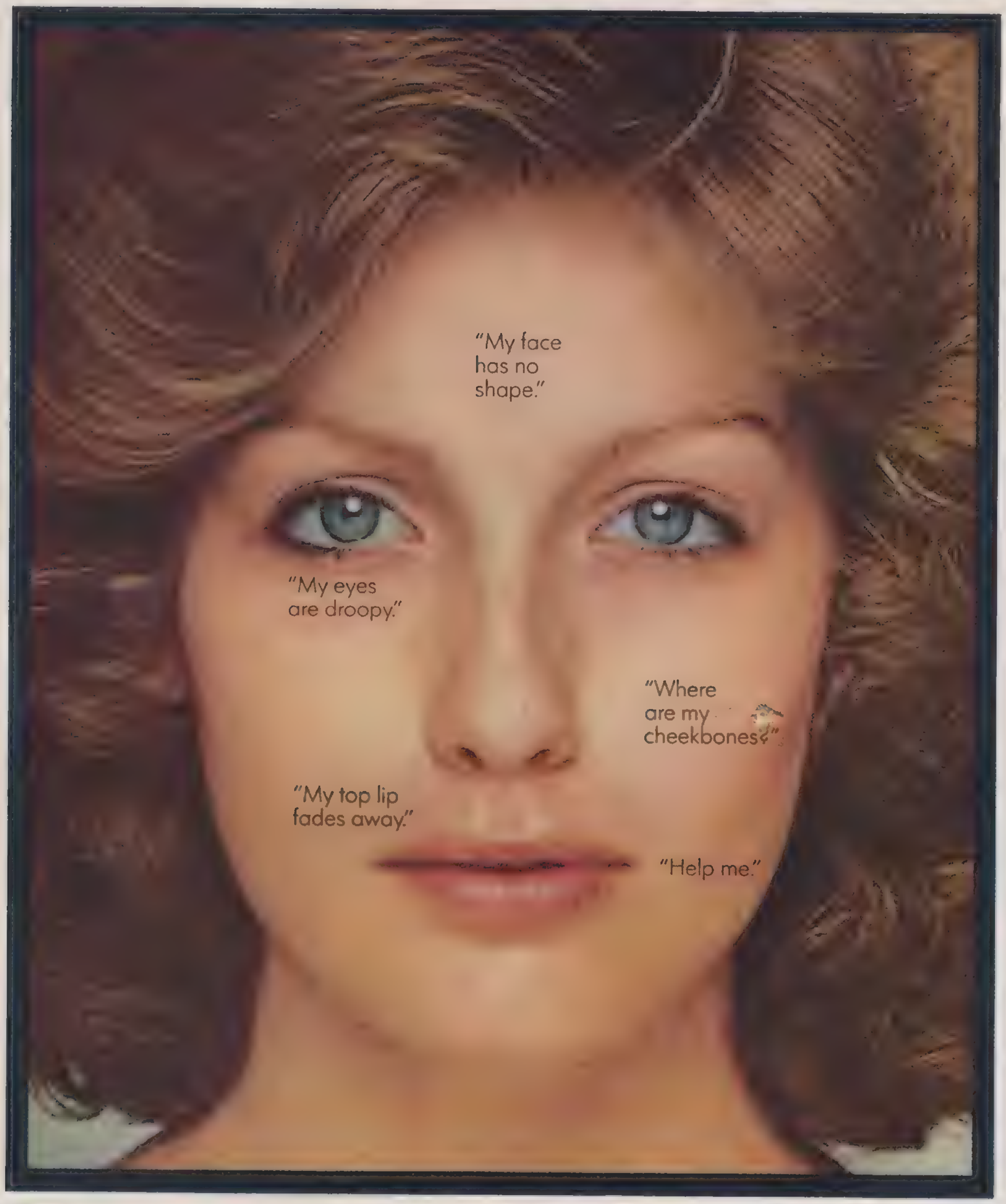

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Your Letters

How to help ERA

. . . I have discussed the [ERA] amendment with male and female friends across the country. Many of the women, like myself, are for its passage. But, one fact struck me most dramatically—many women simply did not know what the ERA said—even those advocating passage. They know only what is said about the amendment by its supporters and detractors. Men know even less.

Ms. Wexler's article in your November issue should work to fill this knowledge gap. Hopefully her article and those contained in the other women's magazines featuring ERA articles will further enlighten the men and women of this country. People must be more aware of the fact that the simple language of the amendment does not mandate the horrors Ms. Schlafly and others envision but rather provides constitutional authorization and protection for those few new laws which protect women's rights.

Unfortunately too, women do not know how to work for the ERA passage. . . . Scores of women in the numerous small and middle-size American communities are unable to effectively demonstrate support for the amendment. If the ERA is to be adopted, people must know what the amendment says, precisely what it will do and not do and how they can work for its passage. The collective effort of women's magazines to present information with regard to ERA is an important first step in informing people. If it is followed up by other organized activities advocating passage, then the amendment will stand a chance. It would indeed be sad if the ERA is ultimately defeated because, as Margaret Mead once said, we work hardest to defeat issues, not pass them.

Thank you for participating in the collective effort.

Sharon Fetter
Columbus, OH

Editor's note: *Readers who want to help get the ERA ratified in their home states can write to representatives in their state legislatures urging them to vote for ratification. They can join local support* *(Continued on page 66)*

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MOVIES

By Rex Reed

All That Jazz
Directed by Bob Fosse; starring Roy Scheider
If Fellini and Woody Allen can make extravagant personal statements about their lives on film and market them as wide-screen entertainments, why can't director-choreographer Bob Fosse? He can, and the result is *All That Jazz*, the most expensive home movie ever made. Part surreal fantasy, part Broadway razzle-dazzle, part cynical soap opera, this ultimately depressing self-examination of a man who can't tell the difference between what he does for a living and what he does for a life invites a myriad of conflicting responses.

Some of the responses I've heard: self-serving, pretentious, innovative, brave, a spectacular failure, revolutionary, repellent, brilliant. In my opinion, it is all of the above. From the thrilling opening sequence (a screen filled with gypsies auditioning for a Broadway musical) to the grim closing shots of the leading man dying after undergoing open-heart surgery, while Ethel Merman shrieks "There's No Business Like Show Business," there is talent and imagination to spare. What emerges is a joyless portrait of a driven man who sacrifices everything around him in a selfish, mean-spirited way. Here is a man who sees himself as a cross between Fellini and Pal Joey, a heel taking stock of his life and finding himself knee-deep in horse manure.

Fosse (played with desperate energy and sweat-soaked honesty by Roy Scheider) depicts himself as a man who files away the experiences in his life and uses them for show-business material—chain smoking, coughing, Dexedrine popping his way through the hearts of people who love him. What's beneath the self-destruction is, of course, the gnawing fear that maybe he's ordinary instead of special. My own gnawing fear is that the movie is so "inside" that the ordinary moviegoer will have to do a lot of research to get the message. How many people know about Fosse's relationship with his ex-wife Gwen Verdon? How many people know the movie he's editing is *Lenny* and the show he's rehearsing is *Chicago* (despite guest appearances from both casts)? How many people know the cruel parodies of songwriter and producers are perhaps meant to sting Fred Ebb, Robert Fryer, and James Cresson? And without knowing so much backstage history, you can't get a grip on the man.

It takes guts to reveal so much ego, and Fosse obviously has an ego as big as the Chrysler Building. The result is a film of unflinching ugliness, often embarrassing, sometimes brilliant, always cinematic, ultimately self-defeating. *All That Jazz* reminds me of what Pausanias said of the relic in the temple: "Those who haven't seen a miracle, have at least seen a big pine cone."

The Electric Horseman
Directed By Sydney Pollack;
starring Robert Redford and Jane Fonda
In a season of discontent, the hankering for warm, romantic, old-fashioned values on the screen is more than satisfied by this cheerful comedy. Robert Redford, battered by booze, broncs, and bulls, is Sonny Steele, an over-the-hill rodeo cowboy put out to pasture as a pitchman for a junk-food breakfast cereal. Sonny gets a bellyfull at the corporate convention in Las Vegas when he spots his co-star—a prize stallion with an electrified saddle—surrounded by chorus girls and drugged to stay docile for the floor show. Sonny mounts the horse, rides across the stage at Caesars Palace, out onto the neon strip and into the night, kidnapping the cereal company's $12-million corporate symbol.

Jane Fonda is the brittle New York reporter who pursues him, looking for a scoop. Sonny wants to save the champion stallion from further exploitation, nurse him back to health, and turn him loose in the snow-capped mountains and valleys of Utah. Knowing less than beans about cowboys, terrified of horses, and facing arrest for aiding a felon, Fonda has no choice but to take off with the horse-napper herself. Pursued by cops, motorcycles, and helicopters, they hit the trail in horse campers, on horseback, and finally on foot, hating each other all the way. While the population jams the lines of the radio talk shows, praising Sonny for his nobility, honor, and courage, the mismatched fugitives are hiking their way across the adobe plains and peppermint skies of the American West, leading the stallion to freedom and falling in love.

This is an endearing comedy with intelligence and integrity, and it reveals new facets of its stars! Redford's leathered endurance is a perfect counterpoint to Fonda's irritating career-girl rhythm. Falling into coyote holes in her spike-heel Bloomingdale's boots, she remains lovable and vulnerable at the same time. In the old days, it would've been Gary Cooper and Jean Arthur. Redford and Fonda will do just fine.

Roy Scheider (left), as Bob Fosse, dream-choreographs his death scene, while Ben Vereen prompts and others watch, in "All That Jazz"

ART

By David Bourdon

Photos such as Steichen's "Lily Damita" offer "refreshing surprises" to viewers

Photography Rediscovered: American Photographs, 1900–1930
The Art Institute of Chicago; through February 4
It is hardly a thrilling prospect to encounter yet another survey of American photography during the early decades of this century. This exhibition contains some two hundred and forty works by thirty-four photographers, most of them almost legendary, such as Berenice Abbott, Ansel Adams, Imogen Cunningham, Walker Evans, Man Ray, Edward Steichen, Alfred Stieglitz, Paul Strand, and Edward Weston. Happily, many are represented by little-known images that provide refreshing surprises for viewers.

In addition to the offbeat images by famous photographers, the exhibition offers striking pictures by lesser-known names.

The show encompasses two overlapping eras of photography. The first, epitomized by Stieglitz and the Photo-Secessionists, spurned "straight" photography as "a machine product," a mere record of fact that could not compete with a picture that expressed the artifice and soul of its creator. Consequently, Clarence White took to soft-focus lenses, F. Holland Day experimented with double exposures, and Gertrude Käsebier produced technically demanding gum prints that often resembled lithography. After World War I, the documentary, seemingly objective role of "straight" photography was "rediscovered." Photographers rejected blurriness in favor of sharp focus. No longer viewed as a "soulless" machine, the camera was prized more than ever for its reportorial objectivity. But the esthetic issues were never so clear-cut or finite. The distinction between interpretive versus objective photography continues to this day, though it is now more fashionable to label them "mirrors" and "windows."

This stimulating exhibition reminds us that with photography, as with all art, everything is relative.

("What's News" continued on page 26)

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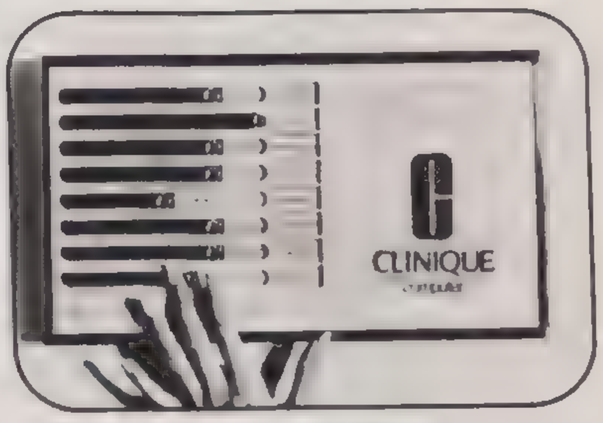

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WHAT'S NEWS, WHAT'S COMING

Richard Artschwager's Theme(s)
La Jolla Museum of Contemporary Art
January 18–March 2
As a former lathe operator, baby photographer, bank clerk, and cabinetmaker, Richard Artschwager never betrayed a sense of hurry about making his mark in the art world. By the time he had his first one-person show at the Leo Castelli Gallery in 1965, he was past forty and had seen any number of art movements come and go. His quirky, unpredictable art—sometimes abstract and sometimes representational—immediately commanded attention but did not seem to fit in with any of the going styles. There were elements of Pop and Minimalism in his work and, later, anticipations of Photo-Realism and Conceptualism. But Artschwager's art was not central to any of those movements and, consequently, often seemed peripheral. While many of his contemporaries had their first museum retrospectives during the 1960s, it took until the end of the '70s for many people to appreciate his particular sensibility.

This comprehensive exhibition contains seventy-six works made between 1962 and 1977. The major attractions are the boxy, furniture-like sculptures and the grisaille paintings of homes and office buildings.

Artschwager's deadpan perversity is most blatant in his three-dimensional constructions—cubic, off-putting volumes that look like archetypal chairs and tables before anybody thought of making them usable. The blocky forms are embellished with diagrammatic depictions of seats and table legs. The sculptures have an aloof though brutish presence, appearing simultaneously unassuming and outlandishly attention-getting.

Many of the pieces are surfaced with colored or wood-grained Formica, used in a deliberately absurd, vulgar manner. The ersatz wood grain underscores the mocking, paradoxical tone of the work.

The paintings are rendered in black and white on Celotex, a composition board with a rough-textured surface. Though immaculately painted, the images suggest blowups of grainy newsphotos, smudged with ink. The coarseness of the representation is in gleeful, grotesque contrast to the opulent subject matter—luxurious domestic interiors, façades of modern buildings, elegantly clad women. The paintings are low-key, humorous, and memorable. The show travels to Houston.

MORE ART:

Greek Art of the Aegean Islands: New York's Metropolitan Museum of Art features an excellent loan exhibition, sponsored by the Greek government, that surveys that nation's glorious art from its primitive beginnings in the fourth millenium B.C. to its classic naturalism in the fifth and fourth centuries B.C. The one hundred and one items on loan from fifteen Greek museums are complemented by a loan of forty-four objects from the Louvre and forty-six pieces from the Metropolitan's own collection. The totality is spectacular. Highlights: a group of marble statuettes and a life-sized female idol made in the Cycladic islands between 3000 and 2000 B.C.; the extraordinary "Dame d'Auxerre" (a limestone statue of a woman from seventh-century B.C. Crete); and recently discovered terra-cotta pottery from the volcanic island of Thera. Through Feb. 10.

BOOKS

By Allene Talmey

Heyday: An Autobiography
By Dore Schary (Little, Brown and Company)
With exultation and wonder and frolic, producer Dore Schary disagrees with almost all his friends about the advantages of living a somewhat zany life. His love for adventure and change took him from Newark (where his parents ran a kosher catering service, among other enterprises) to Hollywood, where he has been involved in about four hundred movies. These movies included *The Barretts of Wimpole Street, The Teahouse of the August Moon, Seven Brides for Seven Brothers,* and *An American in Paris.*

Somehow Dore Schary had room in his life for everything—his son Jeb's Bar Mitzvah, travels with the President, encounters with Howard Hughes (as tractable then as ever). In nine months, Schary wrote, produced, cast, staged, and created a smash hit with the play *Sunrise at Campobello*; he had promised Mrs. Franklin D. Roosevelt that it would open on the President's seventy-sixth birthday, January 30, 1958. It did.

Schary hated Louis B. Mayer, loathed the Joseph McCarthy witch-hunting days. What he loved was energy, talent, and nerve—and he was loaded with all three.

This book is, above all, funny and entertaining. No actor can have had more roles to play than Schary, who relished his heyday.

Smiley's People
By John le Carré (Alfred A. Knopf)
Tense, confounding, the secret of *Smiley's People* is revealed slowly, tantalizingly. This book may yet be Le Carré's best.

There is a triple-tracked beginning. A Russian emigré in an empty, boiling Paris in August. A jetty on the Aussenalster in Hamburg, a city "... almost pounded to death by the thunder of its own prosperity." And George Smiley, "... an hour before dawn on Hampstead Heath, a dripping, misty, no man's hour ..." confronting a mysterious murder. Smiley, the former head of an organization called "the Circus" (Le Carré's version of the British Intelligence Service), a man with "a talent for disaster," is brought out of retirement to ultimately confront his Soviet alter-ego and opponent, Karla.

To accomplish his mission, Smiley must gather around him his old cohorts (many of them familiar to readers of Le Carré's other books). What follows is an extraordinary adventure that takes the reader from London to Paris, from East Berlin to Switzerland. The tension holds as each detail slips miraculously into place, right up to the last pages. Reading *Smiley's People*, one again knows that John le Carré is a master, a knockout.

Clementine Churchill: The Biography of a Marriage
By Her Daughter, Mary Soames (Houghton Mifflin)
To an extraordinary degree, Clementine Hozier shared a fitful gambler's life. Her marriage to Winston Churchill was not only a great love story; it was also one of the liveliest, fiercest political partnerships of our time.

("What's News" continued on page 29)

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WHAT'S NEWS, WHAT'S COMING

Clementine Hozier at nineteen was unbelievably beautiful and shy, timid as a mouse. It was then that she met the wildly adventurous Winston Churchill, then thirty years old. On September 12, 1908, the two were married. In their fifty-seven years together, "Clemmie" became Winston's much-trusted companion, adviser, and critic—fighting his political battles with him, representing him in public. And Clementine had causes of her own—such as improving the conditions of air-raid shelters in wartime London.

The Churchills' "private" life was filled with good food, good company and conversation. Guests included such luminaries of the day as T. E. Lawrence (Lawrence of Arabia), Lloyd George, Bernard Baruch, and Charlie Chaplin. At home, Clementine was famous for laughing tumultuously and (when provoked) fighting "like a jaguar."

When Winston was dying, his family, and close friends watched him "in the gray chill days—killing time, while time killed him." As for Clementine, she could only say, "I don't know where all my tears have gone."

In this first book, Mary Soames, the fifth child of this remarkable couple, has written a surging, muscular, tender love story.

RECORDINGS

By David Sargent

The revolutionary new direction for hi-fidelity recording and home-playback equipment in the '80s will most definitely be digital, which means the use of computer technology to record information *about* sound (rather than an image of the sound) and similarly innovative playback equipment. But if you have just invested in a fancy new record player, don't despair. There are a number of records in the stores right now that will get sounds out of your system that no conventional disk could dream of.

There are basically three kinds of audiophile recordings currently on sale. The first is the 45-rpm twelve-inch disk, the second is *called* a digital recording, and the third, (best of all) is the "direct-disk" recording.

The 45-rpm disk was pioneered in the disco world, where twelve-inch singles that revolve at 45-rpm have been common for a couple of years. Now Angel and other labels have begun experimental lines of 45-rpm twelve-inch classical LPs. The theory is that the faster the revolutions, the more sound-information can be recorded. Ironically, although the advent of the 33⅓-rpm LP in 1948 was the beginning of the hi-fi era, and permitted vastly greater amounts of music on a disk, the old 78-rpm speed theoretically allows for greater fidelity! In any case, the new Angel 45-rpm disks, while they don't offer quite as much music as a 33⅓-rpm LP, can still fit four lengthy Wagner preludes—as on Herbert von Karajan and the Berlin Philharmonic's Wagner record in the Angel series. However, to these ears, the sonic gains remain pretty marginal.

A true digital disk will be one not only recorded with the digital process but played back with it, as well. The digital process is already fully under way in the recording studio, but the playback equipment is just beginning to creep into the home market, allied so far with video-disk devices. Right now, the so-called digital disks on the market have been recorded digitally, but then pressed onto conventional "analog" LPs. The result is perhaps a gain—especially when special care is taken with the pressings.

London, in its liner notes, claims parity for its digital records and what they call "direct-cut" recordings. "Direct-cut" or "direct-disk" means the master from which copies are pressed was cut directly at the recording session, avoiding the intermediary of tape. That means no editing, and it also means a limited number of copies before the master wears out. That, in turn, means premium prices. But to these ears, the results are spectacular—at their best, the finest sound available on records today. Japanese RCA has a direct-disk series at *45-rpm* that sounds quite remarkable, to judge from its two-disk version of Vivaldi's "Four Seasons." Just as good is a 33⅓-rpm direct-disk Mozart record with the Toronto Chamber Orchestra under

("What's News," continued on page 31)

WHERE TO EAT NOW

Trattoria da Alfredo

What Beef Wellington was to dinners out several seasons ago, pasta is now. It is the treat dish of the year. Which, then, are Manhattan's favorite pasta restaurants? Le Plaisir for gossamer vermicelli lavishly flecked with earthy black truffles, and Parioli Romanissimo for spaghettini blanketed with shavings of woodsy white truffle. But for a lusty variety of pastas, it's Trattoria da Alfredo.

Deep in Greenwich Village, this small, homey storefront place is famous because its proprietor, Alfredo Viazzi (photo *above* in his Trattoria) is larger than life and is a master of hearty Italian cookery. He writes joyously about it in his book, *Alfredo Viazzi's Italian Cooking* (Random House). And there's a splendor of it at his Trattoria. At least ten pastas—three very, very good. Unique: Spaghettini all'aglio e Acciughe—slender spirals permeated with a mighty mince of garlic, ground anchovies in rich olive oil. Spaghettini alla Carbonara—a golden melt of freshly grated Parmesan, heavy cream, white wine, egg yolks. Nubbles of pancetta (Italian bacon) and dashings of freshly ground black pepper give Carbonara its happy vigor. Spaghettini alla Puttanesca—translated literally: spaghetti whore-style. And do *they* have it good, what with a sauce so deliciously full-bodied that you want to eat it with a spoon: the grand surprise—lashings of black Gaeta olives, Italian tuna, anchovy. Then wallow in chocolate cake. This one is fudge *and* mousse. —L.L.

JADE ALBERT

HOW AND WHY TO BUY THE RIGHT ENGINE OIL

FOR BETTER PERFORMANCE, USE OIL OF THE RIGHT QUALITY AND VISCOSITY.

Without enough oil in an engine, parts such as the pistons and bearings can literally melt from the heat caused by friction. Using the wrong kind of oil can also have a destructive effect. Either way, the engine can be seriously damaged.

A simple check of the oil level can prevent engine damage. If you're down one or more quarts, the engine will probably keep running for a while. But the shortage puts an extra burden on the oil that's left: it'll get dirty faster, reducing engine performance and increasing wear.

You'll get the most accurate results if you check the oil level after you've driven the car a fair distance. But wait at least a few minutes to allow the oil to drain back into the pan.

How often you need to add oil varies according to the age of your car, as well as how and where you drive. For example, new cars (those that have been driven less than 4,000 miles) may consume a little more oil until parts are broken in. Driving at high speeds, particularly in very hot weather, can also consume more oil. To be on the safe side, check the oil level every other time you get gas.

When you need oil, be sure to buy oil marked with the letters "SE." "SE" oil meets quality standards required by a GM engine: it has just the right mixture of base oil and additives.

It's generally all right to mix brands and to shop around for the lowest price as long as you stick with "SE" quality oil.

The viscosity of the oil can make a big difference in engine performance. Oil that's too thick won't flow properly, making it difficult to start the engine in cold weather. Oil that's too thin won't do the job right, either. Temperature affects viscosity: oil thickens in winter and thins in summer.

In most climates, it's best to use 10W30 or 10W40 SAE viscosity oil that you can leave in your car year-round.

Change the oil and the oil filter at the intervals recommended in your GM Maintenance Schedule. Engine oil contains detergents that pick up particles of dirt and sludge. If the oil isn't changed periodically, extensive damage can occur. Remember, if you're pulling a trailer or driving in abnormally dusty conditions, change the oil more often.

We're designing engines that require less routine maintenance. But some things are still up to you. A well-maintained engine will be more reliable, last longer, and probably make your car worth more when you decide to trade it in or sell it.

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WHAT'S NEWS, WHAT'S COMING

Boyd Neel (a veteran of audio-phile Baroque-revival records from the 1930s and '40s!), on the little Umbrella label. And best of all is a Wagner record with Erich Leinsdorf and the Los Angeles Philharmonic on the Sheffield Lab label. The thunderously clear bass response, solid mid-range, crystalline highs, and overall realism make this the best-sounding record this writer has ever heard.

It may well be that some time in the next few years, when digital playback equipment is widely available, we'll be using small floppy disks played with laser beams, or inserting credit-card-size pieces of plastic into slots, and getting better sound in our homes than we can even conceive of today. But right now, for those in search of records that can really bring out the best in their current hi-fi sets, these direct-disk records are the best bet.

MORE RECORDINGS:

Fleetwood Mac, "Tusk" (Warner Bros.). A little thin for a double-album but at its best vastly entertaining and thought-provoking.
Blondie, "Eat to the Beat" (Chrysalis). One of the best and most successful early-1980s rock bands continues to grow.

TV

By Diane English

When TV speaks out— will viewers listen?

In recent months, television has tackled every controversial subject from nuclear power to incest. Documentaries, dramas, and even some regular series have confronted us with difficult issues. But the most disturbing issue of all is death. And for a medium that has evolved primarily as entertainment, television is probably the last place one would expect to find the kind of program that will air on PBS January 21. *Joan Robinson: One Woman's Story* is a three-hour cinema-verité documentary about a woman's two-year ordeal as a terminal cancer victim.

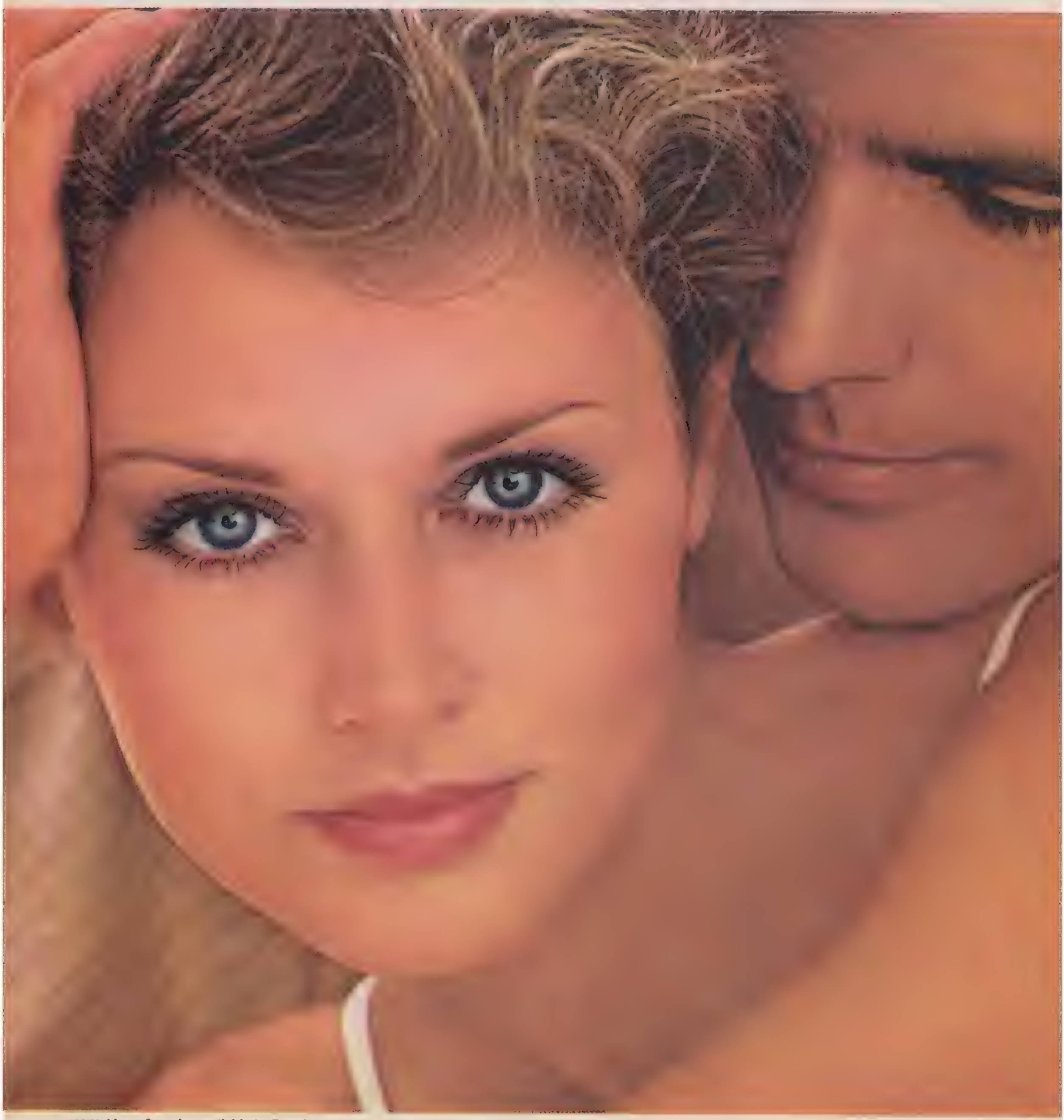
The program is so utterly stark that it is doubtful many people will stay with it until its inevitable conclusion; yet, *One Woman's Story* raises important questions about the conduct of the medical community, the patient's right to know, and the psychological adjustments of both patient and peers. It also raises a great many questions about the medium of television itself, the standards by which it is judged, and the kinds of material it chooses (or doesn't choose) to present.

Joan Robinson was forty-one years old when she was diagnosed as having ovarian cancer. As a writer and editor, she wanted to communicate the experience in some way, and so she asked friend and filmmaker Mary Feldhaus-Weber to chronicle the experience, in hopes that others might learn from it. Then began the two-year odyssey into a world so apart that no previous documentary or dramatization has fully captured it.

If one has the mettle to sit through these

("What's News" continued on page 35)

Be gentle



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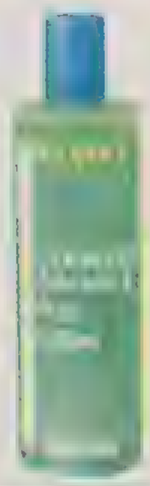
For Oily Skin			
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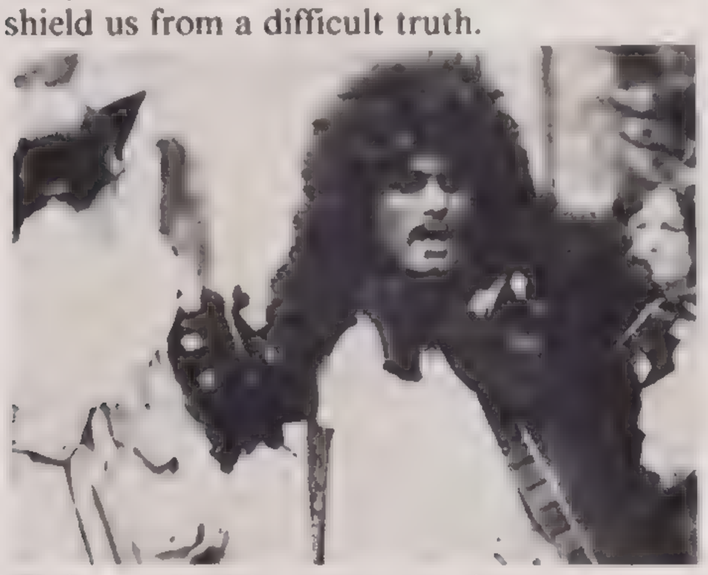
three hours, one will share the courage and frustrations of a woman who knows her fate but cannot change it. There's Joan the cancer victim, dealing daily with her own maintenance; Joan the wife, building a new and surprisingly rich relationship with her husband Eric; there's Joan the patient, submitting to surgery, treatments and tests, and the judgment of doctors—often shockingly flawed; and there's Joan the woman who accepts responsibility for her own life and refuses to submit to the notion that life is futile.

By the standards we ordinarily use to judge television, this is not a "good" documentary. It is at least an hour too long (although the original five-hour version was cut at the request of PBS). Camera work and editing are often poor. When funding ran out, the filmmakers had to switch from color film to less expensive black-and-white videotape. This program is as unadorned as a home movie.

One Woman's Story is so relentlessly raw and real, the viewer may rightfully ask, "What's the point?" Should three hours of air time be given over to a program few people will watch? Can't the message be sent in a more palatable package? Is it television's place to remind us of our mortality?

In the opinion of one who did sit through the reviewing of the last two years of Joan Robinson's life, there is something to be learned about courage, responsibility, and respect for life. Although one yearns for the typical TV happy ending, it is significant that, in this instance, television chose not to shield us from a difficult truth.



Philippe Caubère stars in director Ariane Mnouchkine's meticulously detailed film biography, "Molière," to air on PBS.

MORE TV:

Molière (PBS). French stage director Ariane Mnouchkine's biographical epic about the famous seventeenth-century French playwright was a highlight of this year's New York Film Festival. Although festival goers did not see the entire version, the Great Performances series will air all five hours.

COLLECTING

By Judith Goldman

Depression fighters for the 1980s

Everything in Robert Heide's and John Gilman's New York apartment is vintage '30s: the beauty-parlor chairs with leatherette seats and tubular chrome legs; the multihued Fiesta dinnerware; the torchère floor lamp; the Bakelite Fada "Baby" radio; the Duz and Oxydol boxes; the World's Fair souvenirs.

Ten years ago, when Heide and Gilman began acquiring 1930s' industrial design, hardly anyone wanted furniture mass-produced in Grand Rapids, Michigan, or dinnerware made in Japan to sell in American dime stores. The '30s mass-produced modern that inspired Pop Art and preceded "High Tech" had a sturdy practicality about it. Neither eccentric enough for the camp fancier nor vulgar enough for the kitsch collector, it looked anonymous and disposable, and a lot of people thought it was junk.

A vintage '30s Rohde electric *clock:* bringing high style to mass production.

For years, all people told Suzanne Lipschutz, whose New York shop, Secondhand Rose, specializes in twentieth-century industrial design, was, "My mother threw that out." Now Ms. Lipschutz, who presides over a recently opened second shop for better 1930s' pieces she once couldn't give away, contends with European collectors in search of beauty-shop chairs with original leatherette seat covers, period wallpaper, plastic end tables, and blue-mirrored vanities.

A generation that never saw a breadline now accumulates anything from the '30s. The interest reflects one more ripple in the swelling nostalgia wave for anything American. Despite the Depression, the '30s were bright, shiny, forward looking. Radio, talking pictures, and airplane travel were new. Technology promised progress. No one's space fantasy envisioned a Skylab disaster. United by economic bad luck, Americans still believed in happy endings; they knew capitalism could right itself.

The '30s were also a golden time for industrial and interior designers. Norman Bel Geddes, Henry Dreyfuss, and Raymond Loewy took inspiration from the Bauhaus for a sleek, technologically based modernity. Donald Deskey's interiors coupled opulent comfort with the look of progress; Gilbert Rohde, working for Herman Miller, brought high style to mass production.

Some of the best furniture was mass-produced, unsigned, and it's grown hard to find. Look to tables, consoles, and vanities, lacquered black and tango orange, at flea markets, in non-metropolitan Salvation Army stores and in beauty shops, ice-cream parlors, doctors' and lawyers' offices in sleepy towns across the country. Find tubular metal chairs in metropolitan specialty shops like New York's Secondhand Rose or As Time Goes By. If you prefer brand-new 1930s, New York's Joia reproduces *art moderne* pieces at prices ranging from $450 to $3500. For research, browse period magazines and read *Dime-Store Dream Parade* by Robert Heide and John Gilman (Dutton) for a glimmer of the hope and dreams promised by American commerce and industry in the 1930s.

DANCE

By Holly Brubach

A new decade: ballet in the jet-age

At the start of a new year, a new decade, we indulge our obsession with the future in speculation, as if knowing the course of events to come could in some way reassure us about the present. In dance, the future no doubt holds more events on the order of those we'll be seeing this month, when the American Ballet Theatre celebrates its fortieth birthday with a gala that brings together the biggest names in dance from all over the world, and when the Boston Ballet decides its second annual Choreographers Competition, a showcase for new dance-making talent.

In four decades since Ballet Theatre's beginning, dance in America has undergone a renaissance on a scale no one dared predict in 1940. ABT has had a large share in making a domestic commodity of what had been before only an import. But even more American than its repertory is its administrative policy, acquiring dancers and ballets from all over the world with the boldness of turn-of-the-century robber barons ransacking European culture. No other company has done more to establish an international cartel of dance stars. Today, permission to make guest appearances is often an explicit term of the principal dancer's contract—a compromise most companies make to keep their stars down on the farm. In fact, everyone benefits: the "free-lance" circuit gives dancers access to a larger audience, and insures better box-office returns in the use of big names to market a season.

Ballet has of necessity become big business, and fiscal conditions have in many ways conspired against the new generation of choreographers. The days of ballets conceived and presided over by a single choreographer stationed at a European opera house are long gone, replaced by the era of the choreographer-as-migrant-worker. (Exception to the rule is Balanchine's New York City Ballet which took St. Petersburg's Maryinsky as its model.) Most large-scale companies have in recent years turned to a well-rounded repertory, a representative selection of many different dance styles because, as business ventures go, this is the surest formula for pleasing some of the people all of the time. New choreographers are thus forced to take occasional commissions without the patronage of a single company.

Consequently, the notion of dance as a centralized art, with the greatest dancers of the age congregated in some cultural "capital," with ballet companies as permanent showcases for the resident choreographer's work, is giving way to a regional scheme, with a more even geographical distribution of wealth. After consolidation comes dissemination: regional companies flourish, itinerant choreographers make the rounds, and the best dancers carry their swan costumes in garment bags.

American Ballet Theatre's birthday-party gala: a sampling of forty years of repertory, with an international all-star cast—January 13, at the Metropolitan Opera, New York. Final round in the Boston Ballet's Choreographers Showcase: the winner to be chosen on January 25, at the John Hancock Hall.

Between Us

Women roam ocean's floor...ski high mountains...make money the franchise way

By Lorraine Davis

DEEP-SEA WOMAN

Is marine biology a good field for a woman? "Oh, yes," said Sylvia Earle, Ph.D., "half the fish are female!" Ms. Earle, who is divorced and the mother of three, leads what she calls a double life: "children, school meetings, and grocery carts; then I go off on these incredible Neverland experiences. I want people to know that a few feet from any shore there are unknowns more important to us than space. We now have the ability to explore them."

After a seaside childhood near the New Jersey coast, Sylvia began her studies in 1953, when SCUBA diving was new. Since then she has enjoyed the exhilaration of underwater weightlessness, lived on the ocean floor for two weeks, encountered a wild dolphin, made friends with whales, and been an explorer in places where no one else has ever been. "You can have this experience one hundred feet below the surface of the ocean—almost anywhere . . . . What does a sperm whale feel a mile under water? Perhaps they will tell us. . . ."

Sylvia Earle's expertise is in the study of how human beings interact with the sea's plant and animal systems. Now curator and research biologist at the California Academy of Sciences, she feels that it is vital to preserve our oceanic ecological balance, is particularly concerned about the destructive effects of dumping nuclear waste in the oceans. "This period in history is pivotal. We can't continue to abuse . . . that's why I want everyone to put on a face mask and flippers and go see for themselves." What will you see? "Nothing equals the beauty of a small jellyfish. I've held rubies, diamonds, and opals in my hand—they don't come close."

HAVE CONFIDENCE, WILL TRAVEL . . .

A woman psychologist will be the leader when students gather for three sessions, starting January 30, at the New York YWCA (Lexington Avenue and Fifty-third Street; 212-755-4500) to learn "How To Travel Alone," Margaret E. Backman, Ph.D., who has traveled widely for work and pleasure, will help women face their apprehensions about setting out solo.

By examining their fears and the attitudes that make them uncomfortable on their own and through sharing their experiences, women can learn to approach travel with new confidence. Discussions also will include practical techniques for choosing hotels, packing, and handling the special problems of a business trip.

If New York's not your bailiwick, you can find savvy advice and counsel on all of the above topics in "Traveling Alone," an upbeat little book by Susanna North (Sovereign).

TOGETHER WIDOWS

Since publication of her best-selling 1974 book detailing her "seasons of grief" after her husband's death, *Widow* (Bantam), Lynn Caine has received so many letters from our eleven million widows (75 percent of American women who marry will be widowed) that she now is forming a National Association of Widows to mobilize their political power, with special interest in Social Security laws, pension rights; she plans to publish a newsletter, organize seminars. Lynn will chair an all-day workshop on widowhood in New York on January 5, Marymount Manhattan College. She would like to hear from other widows' groups: Lynn Caine, P.O. Box 109, New York City 10024.

. . . HAVE CONFIDENCE, CAN SKI

You can find instruction specifically designed to reduce your fears on the ski slope this winter at a number of U.S. resorts. Woman's Way, developed in 1975 by Elissa Slanger, provides a comfortable atmosphere in which each woman sets her own goals and works with instructors who combine teaching of ski techniques with psychological support. This year's Woman's Way seminars at Copper Mountain in Colorado will run January 13–18, with up to five hours of ski instruction daily (when weather allows) in semi-private classes; daily stretching, relaxation, and body-awareness sessions; clinics on how to select and care for ski equipment; and a special Woman's Way race as the finale.

YOUR OWN BIG-NAME BUSINESS

If you've a yen to open your own business but are not quite ready to create one on a "custom" basis, you might consider something more like "ready to wear"—a franchise. This is a licensing arrangement in which a franchisor gives you operational help and support in starting (there may be a fee) and running a business and you share your profits with him. This is a fast-growing phenomenon in America, and today the *survival* rate for franchise business—80 percent are still alive at the end of the first year—is equal to the *failure* rate for other small businesses.

Baskin-Robbins, the thirty-one-flavors ice-cream impresarios, is one firm that makes a concerted effort to enlist women as franchisees through their Women's Opportunity Seminars. These meetings enable women to learn about the opportunities in franchises and to evaluate their own traits pointing toward success or failure in such a business. Sam Ingenito, the B-R franchise manager, is the person to call: (914) 472-1431.

In considering the franchise pitfalls as well as the attractions (don't even *consider* a franchisor who offers you "overnight riches"), you might study "Should I Buy This Franchise?" a checklist by The California Department of Corporations, 600 South Commonwealth Ave., Los Angeles CA 90005, and read a comprehensive book by Richard P. Finn, *Your Fortune in Franchises* (Contemporary Books), which explores the ramifications and advises on keys to success. Mr. Finn suggests franchise businesses for women. Have you thought of accounting and tax services, advertising services, cosmetics, business services, candy stores, credit and collection services, doughnut shops, employment agencies, personnel agencies, food shops, restaurants, health aids and services, laundry and dry-cleaning shops, women's clothing and specialty shops, pet stores and services, schools, sports and recreation, and travel agencies?

Best franchise opportunities are detailed, and there is a directory of leading established franchisors with addresses, telephone numbers.

SPRING STUDIES: SIGN-UP TIME

● The "Katy Gibbs girl" has turned into an "administrative woman." The school that, for more than sixty years, has turned young women versed in the humanities but unprepared for business life into skilled secretaries now caters to today's female aspirations by offering seminars for the administrative assistant and the woman manager. Katharine Gibbs School, in three-day seminars in Boston, Huntington, Montclair, New York, Norwalk, Philadelphia, Providence, Washington DC, Toronto, and Houston, recognizes the special challenges to a woman moving up in the corporate structure, focuses on supervisory skills and decision-making. Registration starts this month. Seminar coordinator: Catherine Brashich, (212) 867-9300.

● "Women Advancing Through Career Help" is the name that produces the acronym WATCH for New York University's program planned to help women enter or advance in fields where they have been scarce or even absent until now. Registration begins January 7 for the spring term, several six- to ten-week workshops focusing on career choices and goals and two full courses aimed at the woman manager. Information: Rebecca Straus, NYU School of Continuing Education, 11 West 42 St., NYC 10036. (212) 790-1330.

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You know the feeling—that dry, comfortable, fresh feeling you have after a shower. Now new Kotex® Lightdays PantiLiners can give you that just-showered freshness, anytime. For confident, everyday protection against discharge or staining. When a tampon isn't enough, or on those just-before and just-after days of your period.

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New Deodorant Lightdays

Lightdays PantiLiners are also available in a brand-new deodorant form. With a delicate fragrance, for the ultimate in feminine freshness.

For just-showered freshness, try new Kotex Lightdays PantiLiners. Delicate, feminine protection, anytime.

For just-showered freshness anytime.

A new exercise program for the times when women most need to feel fit...

Shape-up Now

Fitness buff Jane Fonda, mother of two, opened her new exercise salon with a special program for pregnant women. . . to keep them in healthy shape

We all know—or should by now—the importance of exercising regularly. What you may not know is that the kind of exercise you do varies throughout your lifetime—depending on your level of fitness, your health, and your body's condition.

Pregnancy is one time when a normal exercise regime should be altered, in this case, made less strenuous. Which is exactly what Jane Fonda (big photo, *above*) did when she became pregnant. She asked maternity nurse Femmy DeLyser, *above right,* who teaches a preparation-for-birth class at Cedars Sinai Medical Center, LA, to put her on an exercise program that she could do safely at home during her pregnancy. When Jane opened her exercise studio—The Workout in Beverly Hills—she introduced a special exercise program for mothers-to-be and new mothers, led by her former coach. Called the PBR workout—for "pregnancy, birth, and recovery"—it aims at creating a special community for women.

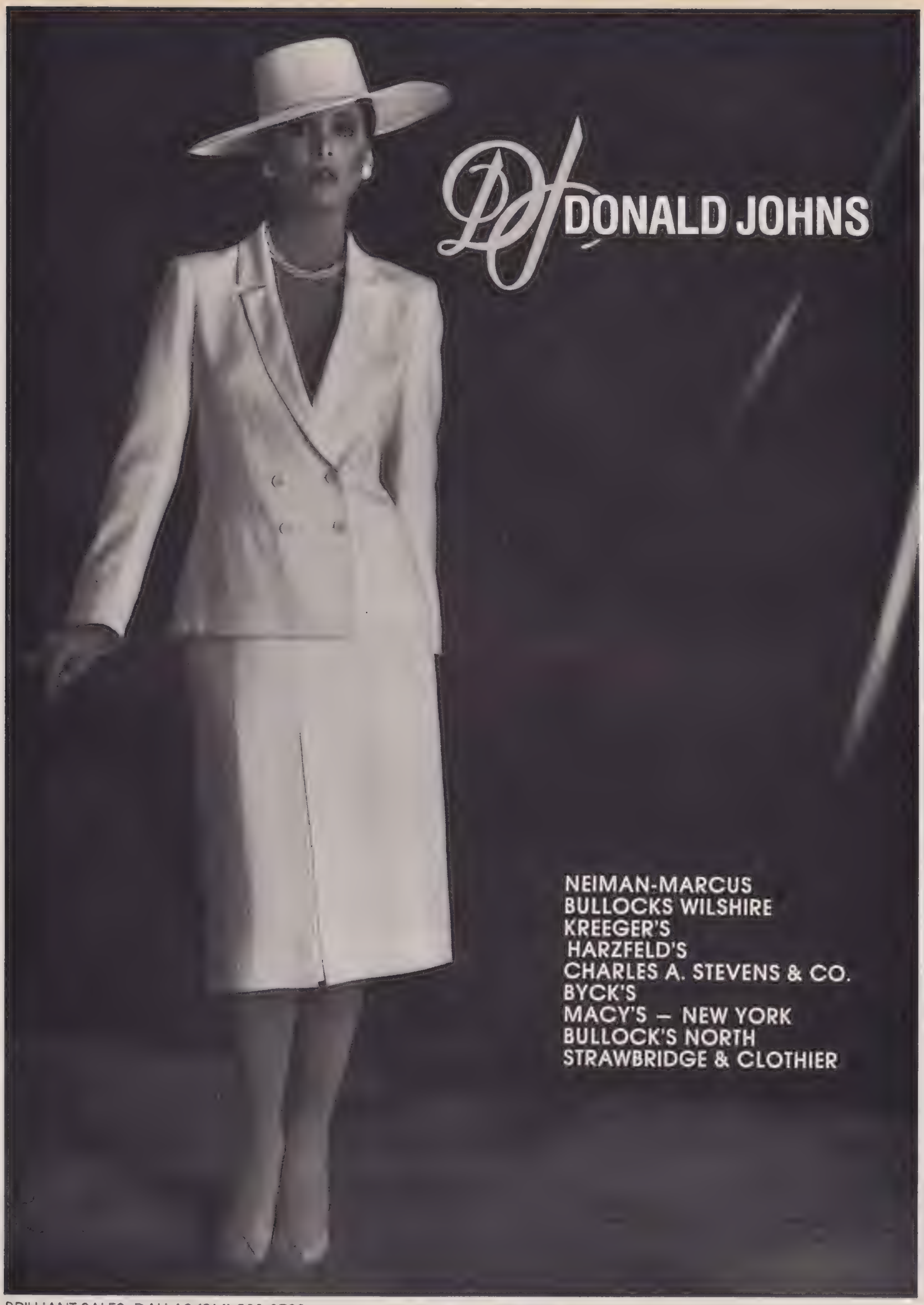
Mothers-to-be come to The Workout after the delicate first three months of pregnancy (when no exercise should be done) to improve posture, stimulate circulation, strengthen and relax muscles—especially of the pelvis—and to learn proper breathing techniques. New mothers can bring their babies along for a dual program of exercise and baby massage—the Indian art of stroking and soothing a newborn child.

All PBR participants must discuss the exercises with their doctors before enrolling, and a medical advisory team helps Femmy oversee the program. She admits that PBR is still experimental, but stresses its potential: "Here, women can work with each other and learn."

Learning the Indian art of baby massage—comforting, relaxing

A mother-to-be practices breathing, spine strengtheners

At the barre, easy exercises to improve circulation, strengthen legs



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REGIS *HAIRSTYLISTS*

Beauty Now

Zeroing in on arms and legs—how to keep them firm, smooth, seductive...

superficial veins *Red-and-blue spider-like "threads" that appear on the outer thigh and around the ankle are a cosmetic problem that often begins in the twenties, grows more pronounced with age. Causes are uncertain: the problem is thought to be partly genetic, partly caused by poor circulation aggravated by too-tight clothing, prolonged standing, or leg-crossing (which may be why women are more susceptible than men). Happily, treatment is available. For the superficial branching variety, Dr. Norman Orentreich injects the main trunk of the vein with an irritating fluid, causing the vessel walls to swell, which prevents blood passage, eventually the spider veins fade. For varicose veins—larger veins that are functioning improperly—vascular surgery is sometimes required*

San Rafel swimsuit

Upper arms—which one fashion editor equates to the "soft underbelly"—are two of the first spots to lose muscle tone, regardless of age or weight. Michael O'Shea, of the Sports Training Institute in N.Y., recommends resistance exercises that firm muscles. The one at left: stretching right arm, curl left arm; alternate arm curls in a continuous motion, 10 times to each side; use 1-, 2-, or 5-lb. barbells, 3 times a week.

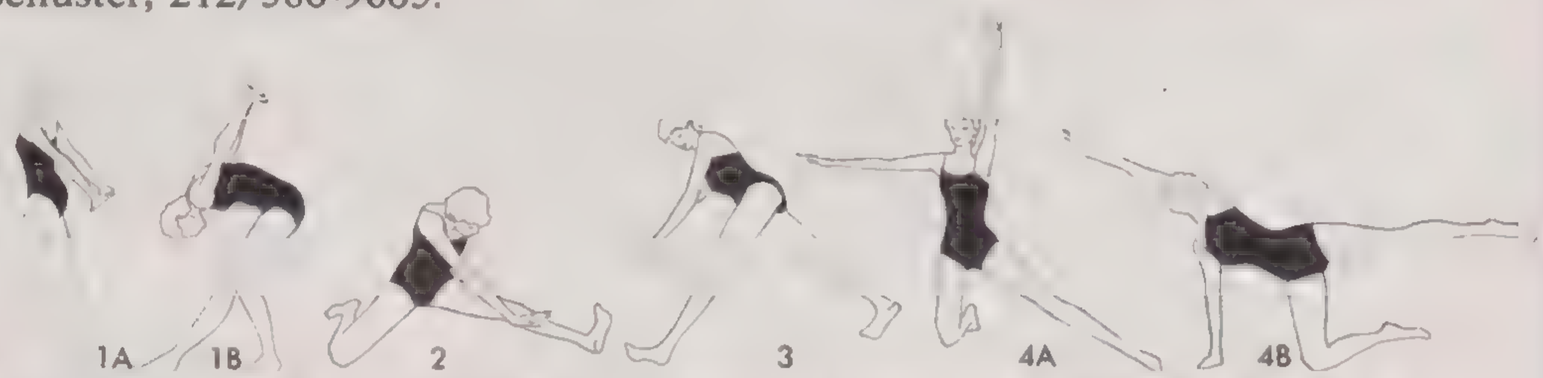
With a season—a summer!—of bareness ahead (with shorter skirts on the beach, one-shoulder tops at night), start spot-toning now. It takes a few months for real changes to show . . .

Below, a roundup of tips, the newest treatments to try now, for arms/legs . . .

- Tip: When you're going south—or any time bare legs are on view—a face bronzer can double as a leg bronzer . . . for a sexy shimmer/instant glow.
- Most effective, temporary concealer for spidery "road map" veins, broken capillaries: Lydia O'Leary's Covermark—waterproof (it stays on while swimming), opaque (meaning sunproof), comes in a range of tones.
- With bareness, soft skin—smoothness's a must. A.M., go for moisturizers with sunscreens. (Desert Dew's, for example, has an SPF 8.) P.M., shimmering moisturizers are better—they add gleam, polish to skin.
- Treatment to ask for at a salon: a "facial" for your hands and arms . . . to cleanse, smooth away dead cells. Christine Valmy's process is called Bio-Peeling, restores moisture with a hydrating mask. Her treatment takes about one hour, costs $22—is worth it!

How to slim outer-thigh bulge . . .

One of the biggest problem areas for women: thigh bulges. Toning that area can take time, but as one Vogue editor proved—persistence pays off. She called fitness expert/Olympic medalist Magda Schuster, who gave her a personal at-home program—30-35 minutes of floor work (*below*), an hour of massage. After 4½ months, a loss of 1½ inches from each thigh. Magda Schuster, 212/580-9605.



THIGH-SLIMMING DAILY EXERCISES **1. Stand as shown (A), weight on bent leg; inhale, arch back, exhale. Bend forward, arms overhead, touching head to knee (B). Do 6X each side. 2. Sit as shown, one leg bent back as far as possible, one outstretched. Flex foot on outstretched leg, lean forward, touch head to knee. Do 6X; change legs, repeat. 3. Lie on side, resting on "bulge" of upper thigh. Scissor kick 50X each side, adding 10 daily to 120. 4. "Sit" on knee as shown, one leg outstretched (A). Using opposite arm as a support, do 10 leg circles forward, 10 back (B). Switch legs, repeat.**

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Beauty Now

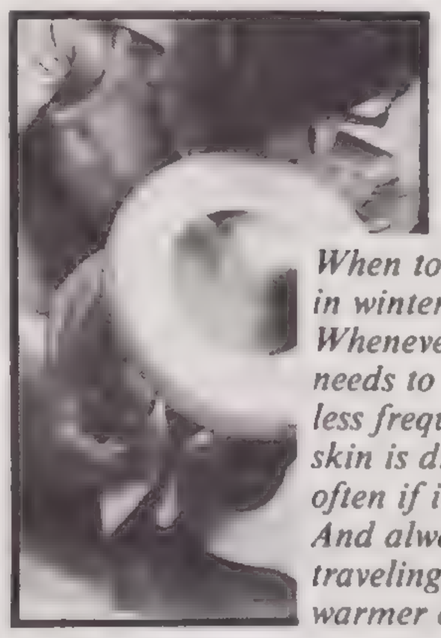
Skin care in the '80s—we're entering a decade of scientific treatment

Cosmetics companies are bringing out individualized treatment regimes with ingredients that promote skin's health, their efficacy proven by research . . .

Over-the-counter (OTC) drug classifications *are now being assigned by the FDA to a few treatment products. What this means: if a product claims to alter skin's physiology in any way, that claim must be based on the use of an active ingredient and substantiated by stringent FDA testing. Example: Optimum Balance (from Charles of the Ritz's new Prescribed Skin Care line), contains padimate 0—a SPF 2 sunscreen; and allantoin—a skin soother, which helps heal minor skin irritations, chapping, peeling, mild burns.*

To look for: gel-based makeups, and—newer—gel-based treatments. They're sheer, slide easily over skin, which is especially important because you should never manipulate skin, always use products with good "slip." One place to find them: Georgette Klinger.

A GOOD FACIAL *includes a skin examination, gentle blackhead squeezing, unvigorous massage, a natural skin peel—to remove accumulated sebum and dead cells. That kind of treatment is available from Irma Denson. Must to ask for: her crushed sunflower-leaf "renovator." 210 E. 58 St., NYC 212/371-3413*



When to have a facial in winter, left: Whenever your face needs to be cleansed—less frequently if your skin is dry, more often if it's oily. And always before traveling to a warmer climate.

"The main skin problem in winter is dryness," says Douglas Torre, M.D., clinical professor of medicine (dermatology) at The Cornell University Medical College. "Cold weather and steam heat rob skin of moisture. To combat this: humidify your home, especially your bedroom; use a good moisturizer. If your skin tends to be dry, don't use regular soaps. Clean with superfatted bars, cleansing creams, or cream emulsions instead. On windy days, cover your face with a scarf. Don't forget: sun—wear a sunscreen outdoors."

DERMATOLOGIST-APPROVED

Because treatment products are being developed by companies associated with major pharmaceutical houses or with access to research made available by hospital-affiliated universities, doctors are looking at preventative skin treatment more seriously. Dermatologists, who once treated skin problems only, are now more involved in protective skin care. A doctor can individualize your program and medicate your regime if you have a problem to help clear up acne or treat seborrheic skin.

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Goodbye greasies."

Agree Creme Rinse & Conditioner helps stop the greasies.

Consider this.

Some creme rinse & conditioners contain oil which causes the greasies.

It's the oil in these creme rinse and conditioners that can cause oily, greasy hair—the greasies. So, regardless of your hair type—oily, dry or normal—if you use an oily creme rinse and conditioner, you too can get the greasies. Now, consider this.

Agree is 99% Oil-Free

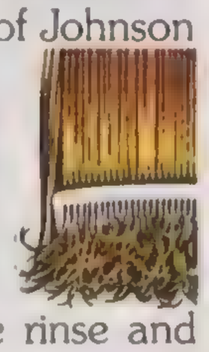
Because of its unique formula, Agree Creme Rinse and Conditioner helps stop the greasies. Yet, Agree gives you excellent wet combing and conditioning. Used regularly, the conditioners in Agree help protect your hair from the potential damage of combing and brushing.

Does Agree really work?

Yes. In a series of salon and home tests, people like yourself were asked to use Agree and compare it with a leading creme rinse and conditioner. Test results show that most people prefer Agree's formula over this leading creme rinse and conditioner. People found Agree to be less oily/greasy whether their hair was wet or dry between uses. *It actually helped solve the problem of the greasies.*

Agree's Wet Combing is Proved Effective in Detangling Hair

More tests were conducted at the Hair Care Laboratories of Johnson Wax. A laboratory instrument (commonly called an Instron) measured the force required to remove tangles. Agree's effectiveness was measured against a leading creme rinse and conditioner. *Agree proved easier in removing tangles.*



The people of the Hair Care Laboratories, Personal Care Division of Johnson Wax, believe that Agree is the finest creme rinse and conditioner available in either salons or retail stores. Try Agree. We think you'll be delighted.

Agree is available in four formulas. Regular. Oily Hair Formula. Extra Body with Balsam and Damaged Hair Formula with Protein.

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"With a class full of kids to keep my eye on, I can't afford to worry about my tampon. I didn't think o.b. would work with my heavy flow. But the way those o.b. layers absorb, it's easy to feel safe."

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Health

Now, spray-bottle contraception...self-stop lights to protect your eyes...and what to do when you feel weary all the time

By Melva Weber

CONTRACEPTIVE YOU SNIFF

A nasal spray that inhibits ovulation has been tested at University Hospital in Uppsala, Sweden. A recent report indicates that women subjects found it convenient, practical, and effective, and want to continue using it. Doctors gave LRH (for luteinizing hormone-releasing hormone) in nasal spray form to twenty-seven women volunteers who used the spray once daily over a three- to six-month period. The spray inhibited ovulation in all but two of the eighty-nine treatment months studied. (In the two, the spray bottles weren't functioning properly. After a change of spray bottle, ovulatory cycles were interrupted.)

During the test period, most women had slight bleeding resembling menstruation, but there was no abnormal bleeding. After they stopped using the spray, all women resumed ovulation.

The Swedish researchers believe the LRH spray will produce fewer adverse effects than standard oral contraceptives because it works only in the pituitary gland and dissipates in a short time, reported doctors Christer Bergquist, Sven Johan Nillius, and Leif Wide in *The Lancet*.

TIPS ON TIREDNESS

Don't hesitate to consult your doctor if you constantly feel tired. It's important to diagnose or to rule out any medical illness that may produce general, deep weariness as its only symptom. At The Medical College of Pennsylvania, medical specialists discussed chronic fatigue, gave pointers for patients:

Fatigue may indicate low-grade infections, anemia, thyroid, adrenal, or pituitary problems, calcium deficiency related to pregnancy, obesity, malnutrition, and many other treatable conditions, explained Doris Bartuska, M.D., chief of endocrinology and metabolism. It may also signal life-threatening disease such as heart disease or cancer. And perpetual dieting may invite steady-state fatigue.

The most frequent cause of excessive or prolonged fatigue, according to John Bulette, M.D., assistant professor of psychiatry, is psychological conflict that usually comes out as depression. Dr. Bartuska added that psychological problems may have a physical basis, such as endocrine upset, and can improve when the disorder is treated medically.

Gerald J. Kelliher, Ph.D., associate professor of pharmacology and medicine, reminded tired patients that sleeping pills don't produce natural, restorative sleep, may lead to dependence, can become ineffectual as tolerance grows. And "pep" pills are practically never to be recommended for fatigue; they drive body and brain harder, can bring on acute withdrawal symptoms, cause serious fatigue rebound later.

NOW, SAFER LIGHTING

The blue-white light of mercury vapor lamps has been tamed to reduce the hazard of radiation injury to eyes and skin. The Food and Drug Administration now requires that mercury lamps self-extinguish within fifteen minutes when the protective outer glass globe is damaged if they are used in areas where people may remain under the lights for extended periods, such as in sports arenas, department stores, gyms, and factories. Until now, a crack in the outer globe would allow the light to continue, while damaging ultraviolet rays escaped undetected. Severe eye injuries and skin burns resulted for at least 460 people. Lights without automatic turn-off may continue to be used in places where people stop briefly, such as streets and parking lots.

ANOTHER SMOKE HAZARD

Cadmium, a metallic element that is highly poisonous and even in low doses may cause chronic disease, is an environmental pollutant particularly available in cigarette smoke. It can damage lungs and kidneys and has been associated with emphysema, high blood pressure, and Itai-Itai disease, which appeared in Japan in people exposed to cadmium-contaminated food and water. Scientists at New York's Brookhaven National Laboratory and Downstate Medical Center used a new technique that measures substances in living tissues, found that cadmium, mostly in the liver and kidneys, was almost twice as high in heavy cigarette smokers as in nonsmokers, according to a report in "Science" magazine.

DISABLED SUPERACHIEVERS

A big, bright, profusely illustrated manual, *The Source Book for the Disabled* takes up just about every imaginable how-to that can lead to more independent and enjoyable living for physically disabled people, of whom there are about forty million in the United States. The book, edited by Glorya Hale and published by Paddington Press, provides clear and comprehensive directions for getting around under a disability—plus a wealth of creative thinking, can-do attitudes, encouragement, no matter what one's degree of physical capacity. Listed are further sources for specific aid and information, mutual-help organizations, special-equipment manufacturers.

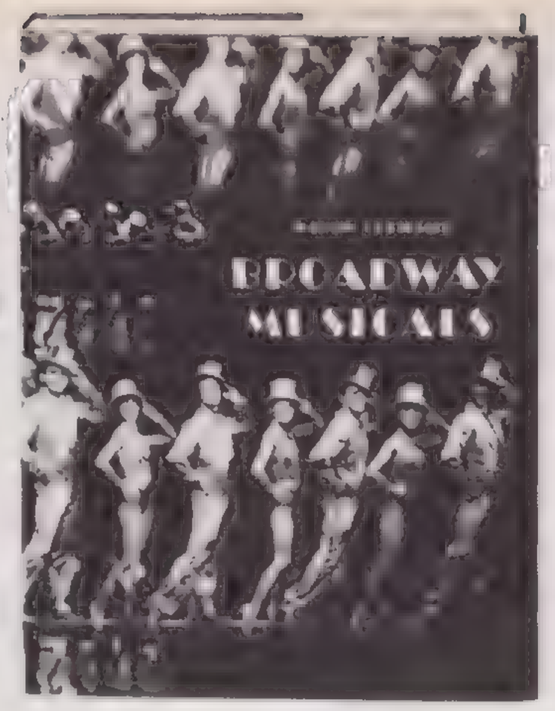
NEW CANCER SUSPECT

The evidence isn't all in, but statistical and clinical data are pointing toward asbestos and mineral talc as possible causes of ovarian cancer. Research from the National Cancer Institute suggests that talc or asbestos-contaminated talc may pass through the female reproductive tract and reach the surface of the ovaries. Talc exposure of the ovaries can occur with use of dusting powder in the genital areas, or powdering condoms and diaphragms.

Reporting in *The Lancet*, NCI's Dan L. Longo, M.D., and Robert C. Young, M.D., said asbestos promotes lung cancer, and that women with asbestosis had increased incidence of ovarian cancer. Mineral talc, closely related to and frequently contaminated by asbestos, produces lung damage in millers and miners like that of asbestos, but at a slower rate. Talc was commonly contaminated with asbestos before 1973; but in 1976 guidelines, the Cosmetic, Toiletry and Fragrance Association called for member manufacturers to keep their products asbestos-free. Talc is used in dusting powders, deodorants, chalk, textiles, pills, and soap.

Vogue Selects...

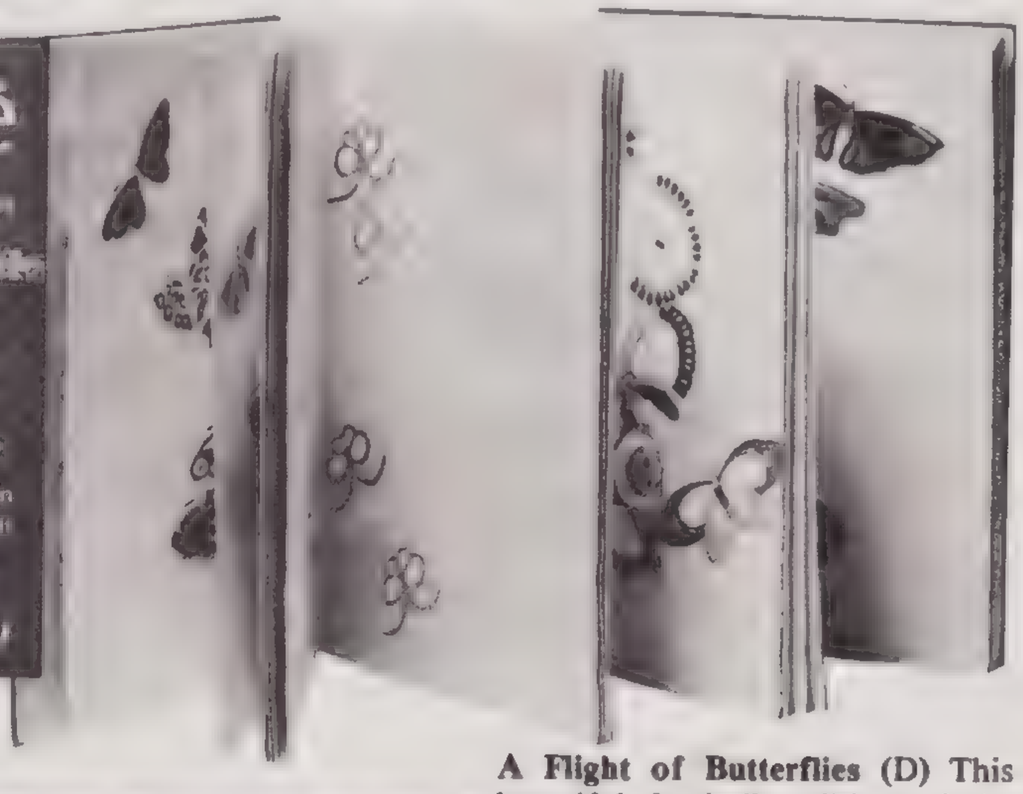
Out of a wide selection of new titles that are to appear this fall the editors of Vogue have selected seven they believe you will find most interesting and informative.



Broadway Musicals (A) This book is a fabulous pictorial extravaganza of Broadway musicals with nearly 400 photographs, including posters, playbills, and never-before-published original production shots of all the great musicals from "Show Boat" to "Sweeney Todd."

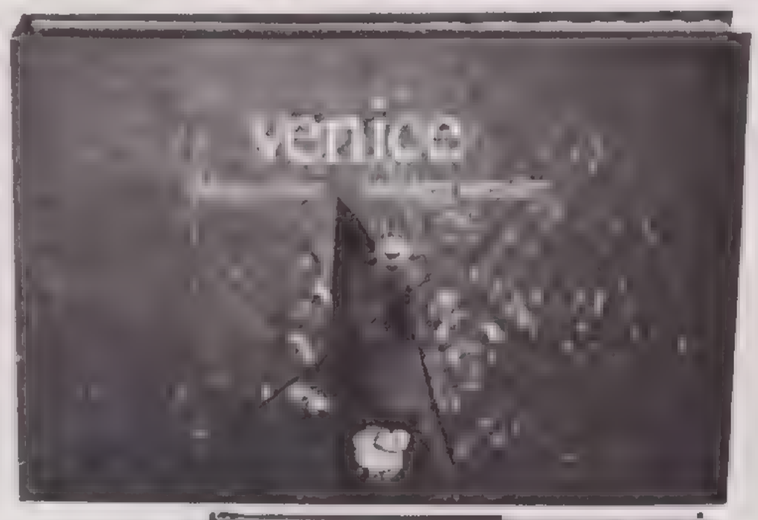
The Great Houses of Paris (B) This book is a sampling of the magnificent *hôtels particuliers* built in Paris from the 15th to the 19th centuries. It is about the extravagant lodgings of the aristocracy—the houses' historical significance and their beauty.

Fabergé: Court Jeweler to the Tsars (C) Dr. von Habsburg, Director of Christie's, Geneva, and Mr. von Solodkoff, also of Christie's, unfold the fascinating history of the House of Fabergé. This book discusses and extensively illustrates Fabergé's styles and techniques, and those of his rivals and imitators; as well as later fakes. Included also are a list of forty Fabergé workmasters and their marks, a photographic catalogue of his Easter eggs, rare sketches from the Fabergé archives and pages from the newly discovered sales ledgers of Fabergé of London.

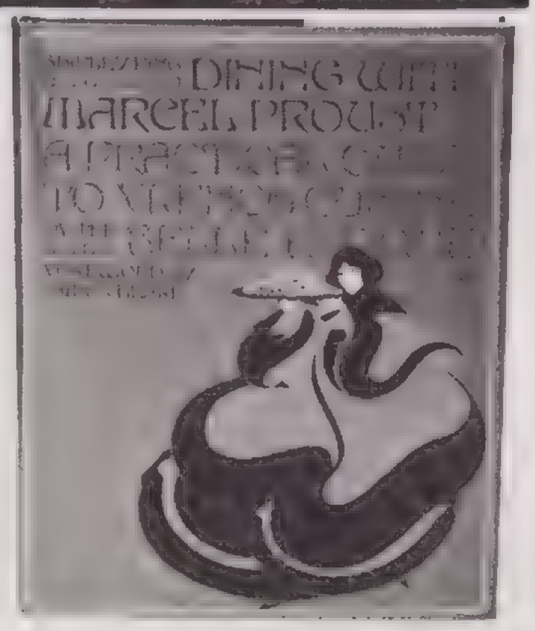


A Flight of Butterflies (D) This beautiful facsimile edition of the 1904 book on *A Flight of Butterflies,* by the Japanese artist, Kanazaka Sekka, is one of the most charming fully illustrated books known on the subject. One volume of this rare original wood-block printed edition is now in the collection of The Metropolitan Museum of Art. Thames and Hudson has joined with the museum in preparing and publishing this new edition printed in six colors, including gold and silver, and bound in the traditional format with cloth-covered boards; it is an exquisite object.

The Joy of Venice (E) The approach of this essentially visual book has been to look beyond the obvious and conventional sights of Venice. The photographs are all in color, and there is an introduction by Stephen Spender.



Dining with Marcel Proust: A Practical Guide to French Cooking of the Belle Epoque (F) Shirley King, professional cook and life-long lover of Proust's works has devised this unique tribute. The recipes representing the best of classical cuisine from Proust's time: ranging from truffled partridge to petites madeleines and are illustrated from contemporary and modern sources. Quantities are given in imperial and metric measurements.



Royal Family Album (G) Pomp and circumstance—Buckingham Palace—the crown jewels—all bespeak that splendor that is royalty. Don Coolican's text provides some interesting background for the vast array of photographs, over 500 in color and 40 in black and white. The photographs are by the "royal" photographers themselves: Baron, Beaton, Grugeon, Hustler, Karsh, Lemoine, Snowdon, Lichfield, Parkinson and Wilding: these are presented in sections on the individual family members, interspersed with text and lengthy captions.

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Hair Now

The most important hair looks spotted on the runways in Paris, in Milan

PROTOTYPE FOR SPRING: THE WAY HAIR LOOKED AT ARMANI, RIGHT—HIS FAVORITE LOOK BY UGO FOR PUCCI E FRANCO.... SHORTER, WELL-CUT HAIR, THAT IS SWEPT OFF THE FOREHEAD, BACK AND AWAY FROM THE FACE, FINGER-COMBED INTO PLACE ... LEAVES THE NECK, SHOULDERS CLEAN, UNCLUTTERED.

At Valentino: the look of a small head—hair back, lifted off the nape—with a perfect "unserious" straw hat.

Here, a preview: a first glance at the directions of hair this spring—as seen at the European spring/summer ready-to-wear collections. . . . What emerged: a move toward shorter, well-shaped hair and slicked-back classics . . .

At Lanvin, the new turn of a chignon: long hair coiled, wrapped, and pinned into a glossy twist.

At Castelbajac, a soft, brow-skimming hat pulled low over perfectly blunt-cut, to-the-jawline hair . . .

At Valentino . . . at Fendi: Sergio Valenti's shorter hair, "gamine" bangs, longer "spina di pesce" back. . .

At YSL: the coolest—a long, cord-wrapped braid. . . . Throughout the YSL collection: glorious over-sized hair ornaments—fan shapes, bicolored stars, everywhere . . .

Spring '80 makeup forecast

One of the best new makeups to surface, illustrated right: at Valentino—remarkable for its clear, real attractiveness and its fresh, pastel palette. Done by Tyen of Revlon, it starts with natural, well-groomed brows; the perfect beige foundation (no pink!); healthy, un-hollow cheeks, blushed in peach-warmed pinks (just the right shades away from candy colorings); strong pink or bright orange lips shined with lots of gloss for sheerness; eyes worked in transparent pastels—mauve violets, pale greens, and blues.

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Beauty Q & A

What you should know about: breast creams... breakouts after facials...chapped hands

Q Recently, while browsing in a cosmetics department, I noticed creams formulated for specific use on the breasts. Could you tell me what these do?

A Breast creams are moisturizers—their purpose is to soften the skin of the breast area. Breast creams differ from other moisturizers in this respect: their formulations are delicate; they use the most gentle ingredients. (Payot's Cream for the Breast, for example, is made with rich emollients, rose and citrus-fruit oils, as well as collagen, a natural protein found in the skin, which cosmetics companies claim has moisture-retention properties.) What a breast cream will *not* do is: firm breast tissues or increase or alter the size of your breasts in any way.

If the skin on your breasts is dry—or you need a wintertime protection against chafing or clothes irritation, a breast cream is a good idea. Applied daily to your breasts, this treatment serves a dual purpose—as any good moisturizer would: it replenishes the skin cells' moisture content, while simultaneously acting as a protective barrier, to prevent water from escaping from the surface of the skin.

A "healthy" side benefit of massaging your breasts regularly with a breast cream: you may not realize it, but you're also giving yourself a breast examination *and* in the best possible way—on skin that's easy to slide your fingers over.

Q Although I normally have clear skin, it occasionally breaks out after I've had a facial. Is this a common reaction?

A According to Hillard H. Pearlstein, M.D., assistant clinical professor of dermatology, Mt. Sinai School of Medicine: "There is no medical reason for acne to develop on your skin after you have had a facial—whether it is done in a professional salon or in a doctor's office. If acne lesions do appear, they are coincidental. Facials alone do not cause blemishes or acne on normal skin.

"Sometimes tiny bumps, redness, or blotchiness appears on your face after you have a facial. There are two reasons for this: either your skin is sensitive to pressure, and the massage was too vigorous. (This may result in a blotchy appearance that could last for a day.) Or you could be allergic to some of the ingredients in the cleansers, masks, and toners that were applied during the facial." Dr. Pearlstein cautions that a good facial should never hurt or irritate your skin. Tell whoever gives you your facial about any sensitivities or personal preferences before getting started.

Q I use an under-eye concealer every day, but lately I've noticed a slight "bunching" of skin underneath my lower lashes. What could have caused this?

A Excessive tugging and pulling of the skin while applying your concealer most likely has caused these tiny wrinkles to appear. Whatever formula of concealer you choose—cream, gel, liquid, or cake—should have "slip," i.e., it should glide over your skin very easily. The method of application for any of these products is the same: dot concealer only on dark areas under the eyes—*not* all over. Blend by patting the dots of concealer; never rub. Work towards the bridge of your nose, using the cushiony part of your ring finger (it applies less pressure than your index finger) until sheer, even coverage has been achieved.

When correctly applied, concealers remain in place without fading or creasing. Be careful not to blend concealer outward or to manipulate skin too much, as this stretches it, causing premature wrinkles.

Q Help! During cold weather, my hands and especially fingers become so chapped that my skin flakes and peels. I use hand lotion, but the dryness never disappears. What can I do to relieve this condition?

A We asked Elizabeth Martony, owner of Elisabeth Ungár Skin Care Salon (20 East Sixty-ninth Street, NYC 10021), who suggested this program of deep moisturizing treatments. "Massage your hands with a very emollient cream [chamomile, because it is so soothing, is her favorite] to soften and slough off peeling skin cells. Wipe off excess cream, then place your hands in thin plastic gloves and slip them into electric mittens for twenty to twenty-five minutes. The plastic gloves 'seal in' the heat from the electric mittens and help the emollient cream to penetrate your skin more completely. After a few treatments, your fingers, as well as the rest of your hands, will be much softer."

For the most benefit, have this treatment done by a pro (a facialist or manicurist usually offers it) once a month until your hands are completely healed. Or you can purchase a pair of the electric mittens ($30 ppd.) by writing Elisabeth Ungár's. Another soother: every night, soak your fingers in warm sesame-seed oil for twenty minutes to smooth skin and to seal in moisture. ▽

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WINES

Confessions of a connoisseur: a very personal view on acquiring, handling, enjoying the best

By Martin Gersh

Drinking wine is one of life's greatest pleasures; and as life is short, I want each wine experience to be memorable. Contrast in quality is not necessary: greatness enhances greatness.

The scope of my own wine drinking—all among the wines of France—is as follows: I have come to know well more than forty red Bordeaux table wines, consisting of all the current First Growths and virtually all the acknowledged Second Growths. Among these, I consider certain ones to be the finest, and it is those that I habitually drink. I also regularly drink more than a dozen red and white Burgundy table wines, as well as several white Bordeaux table wines and two Bordeaux dessert wines. These preferred wines are listed below in my categories of merit:

RED BORDEAUX *Consistently Supremely Great:* Châteaux Latour, Pétrus, Cheval Blanc, Palmer, Haut-Brion, La Mission-Haut-Brion, Montrose.

Great: Châteaux Lafite-Rothschild, Mouton-Rothschild, Margaux, Ausone, Trotanoy, Figeac, La Tour-Haut-Brion.

Very Fine: Châteaux Beychevelle, Vieux Château Certan, Ducru-Beaucaillou, Certan-de-May.

RED BURGUNDIES *Consistently Supremely Great:* Chambertin-Clos de Bèze, Chambertin, Romanée-Conti, La Tâche, Richebourg, Musigny, Clos de Vougeot, Bonnes Mares, Grands Échezeaux, Romanée St.-Vivant.

WHITE BURGUNDIES *Consistently Supremely Great:* Le Montrachet, Corton Charlemagne, Chevalier Montrachet, Bâtard Montrachet.

WHITE BORDEAUX *Very Fine:* Châteaux Haut-Brion (Blanc), Laville-Haut-Brion, Domaine de Chevalier, Malartic-Lagravière, Carbonnieux.

WHITE BORDEAUX DESSERT WINES (SAUTERNES) *Consistently Supremely Great:* Château d'Yquem.

Great: Château Suduiraut.

How to get the most out of your wine

The key to obtaining the fullest enjoyment of fine wine is through the method of *controlled* aeration. Its purpose is to eliminate those unpleasant aspects of a wine's taste usually encountered when one opens a bottle: rawness, an unfinished quality without roundness, a certain astringency—all those things that mask the marvelous aspects of a wine's flavor: its fruitiness, with the suggestion of the grape—a taste powerful and lively, having density, complexity, memorableness and a strange fascination lingering for many minutes at a time.

Aeration is a complex matter, not open to one simple, all-encompassing solution. Upon opening the wine, one must taste tiny quantities at certain intervals—frequently if necessary—until one finds that all disagreeable aspects of the taste have disappeared and its most beautiful characteristics have emerged fully.

The length of the aeration period undergoes constant adjustment, diminishing with the increasing maturity of a wine. A 1967 Latour drunk in 1975 or 1977 needed the enormous time of more than five hours' aeration; by mid-1978 that had decreased to under three hours, and early this year to less than one hour; while at the present moment, a mere fifteen minutes is required. During this past year I have had numerous far older vintages—dating from the 1930s and 1940s—of both Bordeaux and Burgundies; these magnificent wines now need at most two or three minutes of exposure to air to attain their full beauty.

Recorking: pitfalls and preservation

The second phase of controlled aeration is of the utmost importance. When aeration has been completed, the wine must be closed immediately by reinserting the cork one-quarter inch back into the neck of the bottle; and it must continue to be recorked between all pourings. The purpose of recorking is to prevent the wine from softening out, losing its thrust and all its other beautiful qualities. I have achieved this purpose on countless occasions; in fact, I have never had a failure. Furthermore, one gains something highly desirable: one can complete the aeration process hours before the wine is to be served.

People so often err by leaving a bottle open once the desirable taste characteristics have emerged. I frequently have been told by wine lovers that the wine "gradually faded away." Without realizing it, through ignorance, they have in effect murdered their wine.

Having decanted wines scores of times, I have come to the conclusion that decanting generally shortens the aeration period by fifteen to twenty minutes. In the case of much older vintages, it is my firm belief that decanting may put to death a great wine whose survival depends on a maximum aeration of two or three minutes. I must confess that decanting does not appeal to me esthetically because I enjoy looking at the original bottle while drinking its contents.

As a footnote to the subject of aeration, I wish to comment on views recently published elsewhere. It was related that a group of acknowledged wine experts had been given one wine to taste under two conditions: first, having no aeration at all; and second, after the wine had been open for one hour. The prevailing opinion of the experts was that the wine tasted better drunk immediately than it did after an hour's exposure to air.

Such results neither surprise nor mystify me. Repeated experiences have taught me that when a wine requires a long time to aerate (i.e., several hours), its taste is less objectionable at the moment of uncorking than at one hour, or at two, or at any intermediate stage before the end of its journey—when I can at last smile and rejoice that a beautiful wine has arrived at its final destination. Thus, there are two possible explanations for the group's findings: that the wine, at the end of an hour, was still at a considerable distance from the point where its full beauty would be revealed; or that all those involved had an entirely different perception from my own of what a beautiful wine taste is. In the end, each person has to decide for himself. I did so more than a decade ago and have been delighted with the results ever since.

How to judge

A wine professional, such as a dealer, for whom commercial factors are at stake, must know how to judge very young wines when they are not yet fully assembled. I do not attempt to do this; indeed, I would not know what to look for at that early stage of a wine's life. My own policy is normally not to touch wines until they are at least seven or eight years old and, furthermore, to delay drinking superlative vintages, such as 1966 and 1970, for as long as possible.

How to recognize a bargain

Wine's greatest bargains—a well-kept secret among wine lovers—occur with poor vintage years, the "off years." A small number of wines are consistently fine even in those years when all else fails. As a rule, Châteaux Latour, Pétrus, and La Mission-Haut-Brion are outstanding Bordeaux in the "off years." I have benefited greatly from this knowledge and, in recent years, have enjoyed the following excellent examples: 1963 and 1968 Château Latour; 1963 and 1968 Château Pétrus; 1963, 1965, and 1968 Château La Mission-Haut-Brion; and 1974 Château Ducru-Beaucaillou.

In conclusion, I have never attempted to know the entire range of French wines, or those of other wine-producing countries. My practice has been to concentrate consistently on drinking the great French Bourdeaux and Burgundies, because of the immeasurable joy and happiness they so generously and unfailingly provide.

HOW TO TEACH YOURSELF

For anyone seriously interested in investigating the wonders of French Bordeaux and Burgundies, I suggest the following:

(1) Obtain *Alexis Lichine's Guide to the Wines and Vineyards of France* (Knopf). Consult it often, for it will establish a good foundation for selecting wines.

(2) Get a vintage chart covering at the very least the past fifteen or twenty years, and learn it thoroughly.

(3) Concentrating on good vintages, such as 1971, try such excellent Bordeaux as Châteaux Lynch-Bages, Brane-Cantenac, Petit-Village, Calon-Ségur, Cos-d'Estournel, Léoville-Barton or Gruaud-Larose; and in Burgundies, a Clos-St.-Jacques, a Corton, a Clos de Tart—always from a superior owner.

(4) Drink a good wine at least once or twice a week, even with the simplest meal. To establish a high level of quality is very rewarding, even though you may have to sacrifice a few other amusements in order to do so.

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Hair Now

Style vs. condition—the best of both

Sometimes we over "do" our hair. We manipulate it too much, overbrush it, expose it to too much chemical abuse. Here, experts talk "trade-offs"—how to have the best style without compromising hair's condition

Perms can dry, split hair if you don't care for it properly—before *and* after. "Perm chemicals, which break down hair structure, haven't changed," says hair stylist Kenneth. "What has changed are rod sizes, better rolling patterns, the development of tangle-free rollers—all are easier on hair. If you perm hair, don't color it *or* blow it dry. Use conditioners to alleviate dryness, keep hair smooth."

Sun, salt, chlorine act like bleaches on hair, causing color to fade, hair to dry, break more easily. "You should rinse salt water or chlorine out of the hair immediately (not necessarily with shampoo)," says Kenneth. He recommends soda water for rinsing.

Straightening hair can now be done quite gently with a chemical called thioglycollate, says John Kenney, Jr., M.D., chief of dermatology at Howard University Hospital in Washington, DC. This chemical relaxant is preferable, says Dr. Kenney, to hot-comb straightening, which can cause hair to break, even burn. But he cautions: "Never combine relaxers or perms with blow dryers—the combination causes hair to break more easily."

Hair coloring. New hair-color products, especially highlighters, now contain conditioners that add body to hair, work faster, keep color off the scalp. Hair coloring, in combination with sun, blow-drying, hot rollers, can contribute to dryness. Lather hair only once when you shampoo; more latherings dry hair. (For more on hair color, Robert Renn's new *Complete Book of Haircoloring,* Random House.)

Blow dryers, hot rollers, curling irons are time-saving conveniences the modern woman wouldn't want to be without. However, they do dry out hair, says Dr. Kenney, who recommends using a low heat setting.... "Most of the damage," adds Kenneth, "results from brushing easy-to-break wet hair while you're blow-drying it." A safe way to dry hair: with new diffusion-end dryers set on low speeds.

Above. Hair by Garren at The Plaza. Susan Horton scarf. Dennis Mulvihill for Mulvihill Designs earrings

TO THE RESCUE

- **If you color your hair** and it sometimes turns green, it could be from poor hair coloring, chlorine, or the wrong toner. One way to find out, plus answers to all other hair-color problems: call (800) 223-5800. Clairol's toll-free number for personalized hair-color advice. In New York, call collect: (212) 664-2990
- **To use in the sun:** A hat, a scarf, a conditioner (if you like to leave your head bare), or hair-care products containing sunscreens. (Heat Solution and Hair Spray de Pantene have them.)
- **To find out your hair's condition:** Scientific microanalyzers magnify hair, detect problems, prescribe the products you need to prevent and correct damage (Pantene, Redken have them.)

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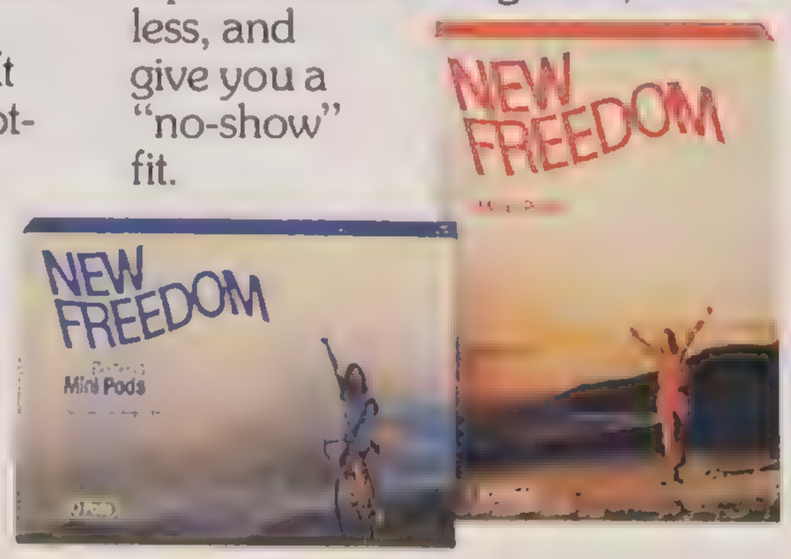

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Cold-weather health

What to know about keeping warm when you're outdoors this winter . . .

BY ELLEN BILGORE

Our bodies can shiver and shake from the effects of being outside on a cold winter day—why is it that some of us feel the cold so keenly? Is there anything we can eat or drink during cold-weather months that will help us to stay warmer and lessen the cold's sting?

"For one thing, hot drinks don't help at all—that's a myth. Neither does alcohol," says Art Dickinson, Ph.D., director of the Human Performance Laboratory at the University of Colorado. "In cold weather, the body has to furnish the energy that's necessary for muscles to work and to retain heat." In order to do that, our metabolic rate increases automatically—by as much as 10 percent in a temperate climate. The colder it gets or the longer you stay out in the cold, the more difficult it becomes for the body's "core" (the term physiologists use to describe the trunk and the vital organs) to keep itself at 98.6°F., the body's normal temperature.

Outdoor exercise

"When you exercise during cold-weather months, you put additional stress on your body," continues Dr. Dickinson, who is also an exercise physiologist for the U.S. National Ski Team. "In order to produce enough energy, your body may have to burn carbohydrates that are stored in your muscles and liver—and if the exercise you are doing is strenuous or enduring, your body may deplete its reserve. If you exercise outdoors in the cold for as long as one and one-half to two hours, there will be a drop in the sugar supply to the blood stream and muscles. This must be replenished in order for the body to heat itself and to maintain its energy level."

Solutions of sugar and water will help to provide the energy boost necessary for your body to function efficiently and to keep you going for the duration of your exercise period. You can dilute a sugar solution yourself—sugar concentrates of 2 to 4 percent work best. Or you can have a drink of Gatorade, which contains a 5 percent sugar solution and is sometimes given to athletes. "Diluted sugar solutions move from the stomach into the blood stream and get energy to cells more rapidly than do drinks with higher concentrations of sugars," Dr. Dickinson maintains. Furthermore, fluids with very high sugar content may act as diuretics, removing badly needed fluids from the body.

Hot vs. cold drinks

"Studies have also shown," says Dr. Dickinson, "that cold drinks speed up emptying of the stomach faster than do cool or warm drinks, making the metabolic process more efficient." Which means that a cup of *cold* coffee (or any cold liquid) with your food will help to refuel you faster than a cup of *hot* coffee with your food will—even though drinking hot coffee makes you instantly feel warmer.

What about alcohol?

When you're outside in cold weather, your body automatically decreases the amount of peripheral circulation in order to "save" its warmth for the body's core. That's why our ears, noses, fingers, and toes always get cold first—and why they need extra clothing protection. Alcohol consumption, by sending blood to surface vessels, defeats the body's system for protecting itself.

Alcohol also depresses the cardiovascular system and has a sedating influence, which is precisely the opposite of what is required when the body gets cold. "This is especially dangerous for people who are experiencing hypothermia—a drop in the body's core temperature," says Dr. Dickinson.

Cold-weather nutrition

How much you eat during cold-weather months depends on how much time you spend outdoors and how active you are when you are outside. That's the key. Some nutritionists suggest that a 10 percent increase in metabolic rate, caused by cold-weather exercise, be supplemented with a 10 percent increase in calories, but most people are not outdoors enough—or active enough when they are outdoors—to use those extra calories. Unless you are performing a strenuous activity, when you plan to be out in the cold for brief periods of time, you are safe in following your usual diet.

"If you're skiing or doing any other strenuous outdoor sport, your best nutritional protection in cold weather," says Dr. Dickinson, "is to make sure you ingest enough fluids and enough 'fuel' in the form of carbohydrates, so your body can keep up its metabolic rate.

"It has been shown repeatedly," he said, "that protein contributes relatively little as a fuel for muscular activity under ordinary circumstances, and that most protein taken in excess of immediate needs (about .8 grams per kilogram of body weight) is converted to fat. People who exercise outdoors worry far too much about what they can eat to improve athletic performance in the cold," says Dr. Dickinson. "But neither high-protein diets nor hot breakfasts have any effect on cold-weather performance." ▽

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Horoscope

By Maria Elise Crummere **January**

Aries: Luck in the wings. **Taurus:** Fresh adventures. **Gemini:** Versatile you! **Cancer:** Freedom from the past. **Leo:** A good-start year. **Virgo:** Your talents crescendo. **Libra:** A new-moon breakthrough. **Scorpio:** You've never had it so good! **Sagittarius:** An investments alert. **Capricorn:** Time to thrive. **Aquarius:** Late-month action. **Pisces:** Finances on the upswing

Aries

MARCH 21–APRIL 19

Your ruler, Mars, was in Virgo at the end of December and seemed to slow you down. But now, you have the luck of Jupiter pointing out opportunities in the wings for the entire month of January. Saturn, however, will bring some heavy responsibilities—but also guarantees that you can control the outcome of your projects. Your status quo is safe if you stay on target during a test on the 28th.

Taurus

APRIL 20–MAY 20

You do not thrive when Venus, your ruler, is in Aquarius—since you are an Earth sign, practical and organized. But, your ruler will remain in cool, unpredictable Aquarius until the 17th. Use this time to go into creative action while waiting for Venus to enter Pisces on the 18th. Since Pisces is a Water sign, you can now shine. At the same time, the new moon on the 17th will take you on new adventures. On the 24th, a great opportunity—thanks to Jupiter—comes your way.

Gemini

MAY 21–JUNE 21

Your versatility has full play now. Mercury, your ruler, starts you off enthusiastically since it's in Sagittarius, a Fire sign full of ideas. But Mercury changes signs and enters Capricorn on the 3rd—forcing you to get yourself and your program organized by new moon on the 17th. Then, it is time to publicize the results of your labors. The 22nd is an especially significant day—the true start of your year: anything done on this day will set the scene for the whole year and insure your future.

Cancer

JUNE 22–JULY 22

Full moon on the 3rd lends excitement to the beginning of the month. At the same time, Capricorn—your opposite sign—has the transit of Mercury and this means that you are in the hands of "others." On the 9th, news and information are extremely important. The 12th is a splendid day to sign or to agree to a deal. New moon on the 17th takes you back to the past to complete an old situation satisfactorily. The 24th is a fine day to indulge a romantic urge—and to open up to a new friend who will free you from the past.

Leo

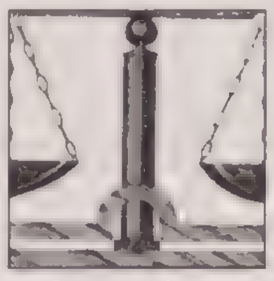
JULY 23–AUGUST 22

You start the month on a high note. The sun is in a rewarding trine to Jupiter—and shows this to be a promising year. The action begins on the 6th, gains momentum on the 16th when you resolve a significant matter. The new moon on the 17th would be suitable for settling or signing something. Your timing is important, however, because on the 20th or 21st, an unexpected turn of events requires urgent attention. Respond thoughtfully and you can make this the best day of the month.

Virgo

AUGUST 23–SEPTEMBER 22

Your executive talents are now at crescendo level since you have history-making planets Jupiter and Saturn occupying your sign. Mars is there, too, and urges you into action. The 5th is the best day to initiate your program. On the 7th, round up those with whom you need to cooperate. Use the 12th for conferences. On the 18th, seek even more partners if you need them. Keep a no-comment stance on the 24th—and refuse to travel.



Libra

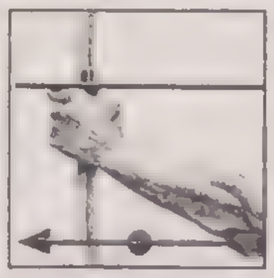
SEPTEMBER 23–OCTOBER 23

The start of the new year may seem slow and unresponsive—since the full moon on the 3rd is at an unfavorable angle to your Sun. Your best tactic is to organize your plans for the year—behind the scenes. You could make a significant breakthrough at new moon on the 17th—since Venus, your ruler, is in creative Aquarius. Now, you have something to offer through your artistic talents. When Venus changes signs and enters Pisces on the 16th, you're free to gamble. A fresh idea is offered to you on the 21st; it has an excitement that suits you—but it lacks certainty until the 28th when the facts become clear.

Scorpio

OCTOBER 24–NOVEMBER 22

Your ruler, Mars, is now in Virgo along with two "heavies"—Jupiter and Saturn. This is therefore an important period for you, since Jupiter's luck is with you as well as Saturn's security. Also, you continue to have Uranus—master of fame—in your sign, relentlessly urging you onward. If all this isn't enough, the full moon on the 3rd further endorses your activities! The danger is that you could waste this period by becoming too self-indulgent.



Sagittarius

NOVEMBER 23–DECEMBER 21

There is nothing you find more tedious than limitation. Your ruler, Jupiter, is now in Virgo—sign of service—making you feel like a servant. Meanwhile, Jupiter, in conjunction with Saturn, demands discipline. You feel that you are dealing with facts that seem endless. What's happening is that Jupiter is moving backwards, impeding your flow, holding you back. Do not invest or buy costly objects at this time. Also, do not get involved in anything that you hope will endure—it won't!

Capricorn

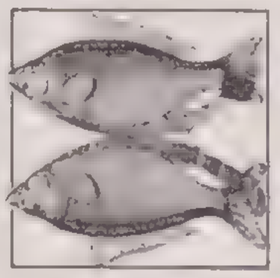
DECEMBER 22–JANUARY 20

This is your time to thrive. Full moon on the 3rd is in your sign and gives you answers. Also ready to endorse your opportunities at the beginning of the month is the golden planetary pair of Saturn and Jupiter joined to one another in Virgo. You can now settle all legal matters, negotiate financial improvements. The 9th is perfect for signatures. Use the 14th to come to an understanding with a loved one. The 19th is ideal to buy something—or to do something—that you want to last forever.

Aquarius

JANUARY 21–FEBRUARY 19

You start the new year on a joyous note with lovely Venus in your sign until the 16th. Watch out for the 12th, however—a tedious, contentious day. Mercury, the joy bringer, moves into your sign on the 22nd and helps continue the good that Venus has brought you. Opportunities that came the first half of the month are secured by written guarantees the second half. Expect important offers until the 22nd. Take advantage of the potentials of the new moon on the 17th. The last ten days of the month, put everything into action.



Pisces

FEBRUARY 20–MARCH 20

Your own ruler, Neptune, continues to occupy a sign opposed to you—Sagittarius. But you have the luck of Venus working in your favor the first half of the month. Specific days for social advantages are the 8th, 9th, and 10th. Financial affairs should improve on these days, too. The 12th is a negative day; don't ask for favors or answers from loved ones. New moon on the 17th initiates a period when you can cultivate others through joining an organized group.

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YOUR LETTERS

(Continued from page 16)

groups and talk about ERA to other groups to which they belong.

Nationally, we all can support the amendment through contributions to such organizations as Housewives for the ERA, League of Women Voters of the United States, National Organization for Women, National Women's Political Caucus.

For a list of two hundred groups that support ratification, write to ERAmerica, 1525 M St. N.W., Washington, DC 20005.

On saving time . . . or money

Your article "Time-Saving Tips . . . On the Move" caught my eye immediately at the end of a long day topped with errands and preparing for dinner guests the next evening.

I, like many other women, work a full day often into the evening, entertain colleagues, and travel on business trips. I also pay rent (high in Chicago), buy clothes, makeup, perfume, and jewelry. Not to mention car payments, insurance, a school loan, telephone bills, dry-cleaning expenses, furniture, entertainment, and dance lessons. And now Amanda Lovell suggests I hire a service to run my errands, do my shopping, cater my dinner guests, and find a hairdresser and dance instructor who will come to me! Who's paying Ms. Lovell's bills anyway? Has she bothered to read the latest statistics on professional women's salaries? Why doesn't she advise me to find a man who will foot the bill? That "tip" will be taken equally seriously.

Nancy Rickert
Chicago, IL

Thought for food

I'm having a great time following Fizdale and Gold's sorrel recipes from the October issue. My only regret is that I don't have some of the beautiful pottery (appearing in the photos that accompany the article) to serve my sorrel creations on. Could you possibly tell me where I could get some? Angela Ormsby
New York, NY

Editor's reply: *The pottery is handcrafted by Claudia Shwide, and one of the stores that carries her work is The Complacent Cook, in Bridgehampton, Long Island. You can also order directly from her by writing to her at 262 Mott Street, NYC 10012.*

The real Lillie . . .

As an Edwardian England buff, I enjoyed reading Rebecca West's article, "The Truth About the Edwardians" in the October issue of Vogue.

However, the woman identified as Lillie Langtry in one of the photographs is not Lillie but her daughter by Prince Louis of Battenberg (King Edward VII's nephew), Jeanne-Marie.

My source for this information is *The Prince and the Lily* by James Brough.

Roberta R. Clark
Rochester, NY

Editor's reply: *We apologize to sharp-eyed readers and to Mary Malcolm, granddaughter of Lillie Langtry and daughter of Jeanne-Marie, who was good enough to lend some of her family photographs. The portrait of Lillie's daughter was misidentified to us as that of the Jersey Lillie herself.*

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Fabulous cook, easy recipes

Great dishes you'll love to make, from French expert's latest book

BY SIMONE BECK

EDITOR'S NOTE: *The following recipes come from "New Menus from Simca's Cuisine," the latest cookbook by culinary genius Simone Beck, "Simca," with Michael James (Harcourt Brace Jovanovich). Beck was co-author, with Julia Child and Louisette Bertholle, of "Mastering the Art of French Cooking," two volumes which initiated so many novice American cooks into the delights of haute cuisine. In this newest book, as in "Simca's Cuisine," Beck presents complete menus arranged according to main dishes. We offer "A Meal Without Fuss for 6 to 8 (Un repas sans façon)," based on gnocchi (dumplings) made, lightly, with semolina.*

A MEAL WITHOUT FUSS FOR 6 TO 8

Semolina dumplings gratinéed with cheese
Zucchini simmered in broth
and sautéed in butter
Molded apple custard
with macadamia-nut brittle

This is a cozy menu for a chilly day, and one that is child's play to prepare and serve. The dish with semolina dumplings is really one of the best versions of gnocchi that I know. Made only of semolina and milk (*pâte à choux*), and rolled in cheese, it is uncomplicated and lighter than the one made with potato.

The *courgettes* (zucchini) in their butter sauce are a tasty accompaniment and can really be cut into any shape—into rounds, strips, or cubes. If you don't have any homemade chicken broth, make some from chicken bouillon cubes, and the dish will still be very good. The fresh or dried tarragon sprinkled on at the end brings a most subtle perfume to the taste of the zucchini.

The *pommes grand'mère de Hilo* reflects my fascination with the macadamia nut, which I discovered on a recent visit to Hawaii. How tender it is when it is cooked! Not at all like the almond, although either one would be very good in this dessert. (And if you wish to save time, you can simply eliminate the brittle altogether and use plain chopped nuts.) The precooking of the apples in this dessert is very important, as it eliminates much of their water, which would otherwise thin out the custard. This method of baking apples can be useful for other desserts, including any kind of apple tart.

SEMOLINA DUMPLINGS GRATINÉED WITH CHEESE
(Gnocchi de semoule gratinés)

six to eight servings

4 cups milk
8 tablespoons butter
2 teaspoons salt
Freshly ground pepper
Freshly grated nutmeg
1⅓ cups semolina
2 cups finely grated Gruyère or Parmesan cheese

Butter large oval gratin dish well. In large saucepan, bring milk, 4 tablespoons butter, and seasonings to a simmer. Stir in semolina with wooden spoon and cook for 20 to 25 minutes, stirring constantly, until mixture is smooth and quite thick. Off heat, stir in ½ cup cheese, then taste for seasoning. Turn gnocchi mixture into prepared dish and firm in refrigerator for at least 30 minutes; mixture can easily wait overnight, covered with plastic wrap.

Turn out of dish in one large piece, and either slice into 1-inch squares or triangles; or, using 2 soup spoons, shape into nice ovals. Place in overlapping layer in gratin dish. Sprinkle with remaining cheese and dot with last of butter. Dish may now wait for 1 hour or 2 at room temperature before finishing.

Bake in 450° oven for about 15 minutes, or until gnocchi begin to brown. To give a crusty finish, you can run them under hot broiler for few seconds. Allow dish to cool for 1 minute or 2 before serving.

ZUCCHINI SIMMERED AND SAUTÉED
(Courgettes à la Campanette)

six to eight servings

3 pounds zucchini, washed and trimmed
4 cups chicken broth
8 tablespoons butter
1½ teaspoons salt
Freshly ground pepper
1 tablespoon chopped fresh tarragon or 1 teaspoon dried

Slice zucchini into strips 2 inches long and ⅛ inch thick. Bring chicken broth to a rapid boil in large saucepan or skillet and cook zucchini in 2 batches for 3 to 4 minutes, until just tender. As zucchini is done, remove it to dish or tray to cool in more or less single layer. Squash may now wait for 1 or 2 hours at room temperature before final cooking. Chicken broth may be cooled and then stored for another use.

To finish zucchini, melt butter in large skillet. Add zucchini with seasonings and tarragon and toss or stir over high heat for 3 to 4 minutes until hot. Zucchini will render its juices slightly as it reheats, making a creamy sauce with butter. Correct seasoning, turn into hot vegetable dish, serve.

MOLDED APPLE CUSTARD WITH MACADAMIA-NUT BRITTLE
(Pommes grand'mère de Hilo)

six to eight servings

3 ounces unsalted macadamia nuts (washed of their salt if necessary)
⅔ cup granulated sugar
1 teaspoon lemon juice
¼ teaspoon baking powder
3 pounds flavorful apples—pippin, Granny Smith, or Golden Delicious—peeled, cored, and cut into ⅛-inch slices
6 tablespoons unsalted butter
1 tablespoon cinnamon
1 ounce stale bread—even a brioche or croissant
4 eggs
Pinch of salt
¼ cup heavy cream
2 tablespoons Calvados or Cognac
¼ cup raspberry jam, melted and strained

Line bottom of 6-cup metal charlotte mold with waxed paper, and butter entire mold. Toast macadamia nuts on baking sheet set in middle of a 350° oven for 8 to 10 minutes, until golden brown. While nuts are still warm, bring ⅓ cup sugar, 1 tablespoon water, and lemon juice to boil over high heat in small saucepan and allow to caramelize, giving pan a swirl occasionally. Off heat, stir in macadamia nuts, using metal tablespoon, then baking powder, which will make caramel froth and turn creamy. Pour onto well-buttered baking sheet and set aside to cool completely; you may place it in freezer to hurry this along.

Butter another large baking sheet and arrange apples on it in flat layer. Dot with butter, sprinkle with cinnamon, and bake in 375° oven for 20 to 30 minutes, until very tender, stirring once or twice. Set aside to cool.

When macadamia brittle is cold, remove from baking sheet with metal spatula and chop coarsely with knife, or in food processor, running it on and off. Some of brittle should retain a bit of texture, rather like kernels of corn. Set aside.

Crush stale bread into coarse crumbs in processor or with a rolling pin. Coat prepared mold with some of crumbs, and stir remainder with macadamia brittle.

In large bowl, beat eggs with remaining ⅓ cup sugar, salt, cream, and Calvados. Stir in apples. Spoon ⅓ apple/custard mixture into mold and sprinkle on half of brittle and crumbs. Add half of remaining custard, another layer of brittle and crumbs, and then remaining apples. Filled mold may wait for an hour at room temperature. Bake in a 375° oven for about 30 minutes, until custard has puffed slightly and sides are set.

Remove to rack to cool for at least 30 minutes before unmolding. Then run flexible metal spatula around sides of dessert, invert it onto serving dish, and remove piece of waxed paper. Brush with raspberry glaze. Cut into wedges, serve either warm or cold. ▽

Excerpted from *New Menus from Simca's Cuisine* by Simone Beck in collaboration with Michael James. Published by Harcourt Brace Jovanovich, Inc. Copyright © 1979 1978 by Simone Beck and Michael James

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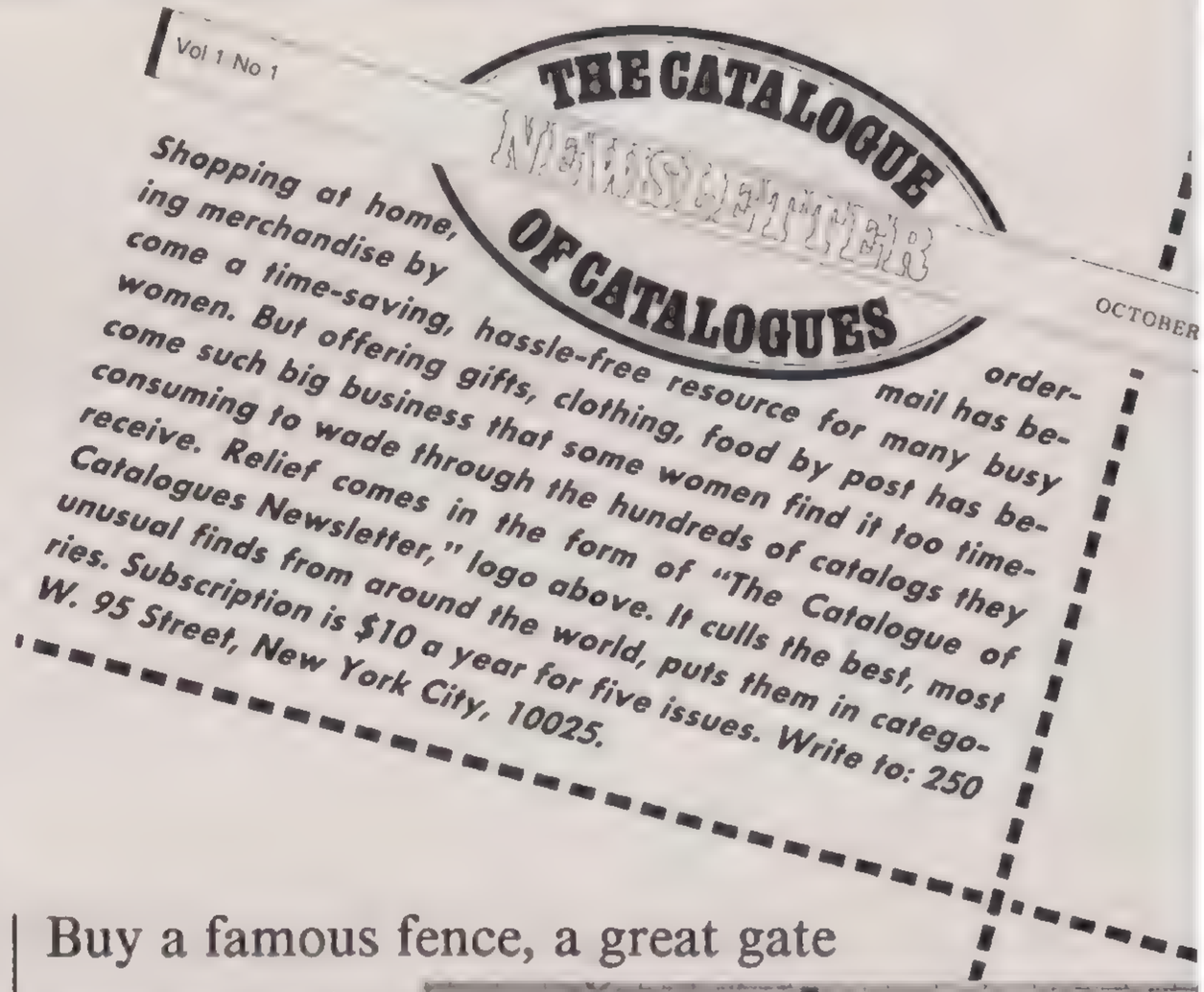
Living: Ideas and Trends

By Barbara Plumb

"Paint" with light..."shop" with stamps... and stay dry à deux

New lighting technology gives us creative design possibilities never before feasible at home. In "Lighting Your Home: A Practical Guide," by Mary Gilliatt and Douglas Baker (Pantheon), all the options for executing sophisticated lighting techniques are explained in simple terms, with easy-to-follow drawings as well as photographs of well-lighted rooms. Above: "Paintings" of light from surface-mounted framing projectors; right: billiard table lighted by incandescent bulbs in industrial fixtures.

Neat, new energy-saving desk lamp, *left,* in polished chrome and black metal, saves eyes too. Designed for use with an 8-watt bulb rather than the usual 40-watt, the lamp's engineering substantially cuts down tiring glare. $78. John Lucas, McGraw-Edison, Racine WI 53405



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Buy a famous fence, a great gate

Interior wood paneling, stained-glass windows, and other handcrafted details are often absent from today's house because of labor costs. Now you can buy historied architectural ornaments from Irreplaceable Artifacts, 526 E 80 St., NYC (by appointment), (212) 288-7397, a firm that saves them from demolition. Right: English wrought-iron gate, $7500.

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ON THE COVER

Another glimpse at the look on this month's cover—Nancy Donahue wearing Bill Blass's coral snakeskin jacket, matching wool jersey pants. In the upbeat color/unexpected texture, a special versatility—it works the way an "accessory" does, again and again. Jacket and pants, about $1,300. To order, Saks Fifth Avenue. Also at I. Magnin. . . . Warm polished tones in the makeup—here, Spunsilver Peach/Brown Chinchilla eye shadows; Shadowcast Red Blush Creme; Pure Gloss Gloss Stick. All, Ultima II's new Chinchilla Colors. Earrings: Isaac Manevitz for Ben-Amun. Accessories, page 209. Hair, Suga at Bergdorf Goodman; makeup, Joey Mills. Photographer, John Stember.

TRAVEL

Extraordinary Egypt: one woman's impressions

An unforgettable three-day journey into a country's past—and future

How was Egypt?

Late last September we were invited to be a part of the three-day event in Cairo called "Three Extraordinary Days on the Nile." We went. And ever since, we are asked constantly, "How was Egypt?" Often the tone of the question implies that it must have been just another junket.

It wasn't just "another" anything. It was a too-short journey filled with unforgettable experiences. Any one of them, by itself, would have been worth the trip.

The event itself was organized as a fund-raising benefit for the Wafa Wal Amal (Faith and Hope) Rehabilitation Center outside of Cairo. The development and success of the hospital have been of prime interest to Jehan Sadat, wife of Egypt's president. Through her efforts, the interest and expertise of Dr. Howard Rusk—founder and director of New York University's Institute of Rehabilitation Medicine—were brought to Egypt to become the medical backbone of the hospital. And, inspired by Madame Sadat's passion to develop this hospital and to make its patients self-sufficient, Michel Bergerac, the chairman of Revlon, and (through him) William Seawell, the chairman of Pan American World Airways, joined forces to chair a fund-raising event in Cairo.

Our group, unlike the usual "junket," was made up almost entirely of people involved in business—from Boeing to Loeb Rhoades, from Vogue to Mobil. A bit of a different twist to a "benefit."

The "draw," as they say, was the cause—plus: Francis Albert Sinatra. Frank contributed himself, and the Egyptians contributed the Sphinx and the Pyramids.

An unforgettable experience—seeing the Pyramids for the first time. No one can *tell* you about them—you have to *see* them. (And, despite the men hawking souvenirs or shouting "Hi! Ho! Silver!" to their camels, in hopes of beguiling American tourists—*nothing* distracts.)

An unforgettable experience—the Cairo Museum. All of us saw or tried to see the Tutankhamen show when it toured the United States. It was the tip of the iceberg. In this old building, as famous for its lack of light as for its content, is the beginning of the civilized world—and a people of remarkable sophistication and culture. "Who were they?" You want to know. You're surrounded by them for a few fleeting hours.

Unforgettable—the Sphinx lighted almost white in the darkness, and less-white lights playing on the Pyramids. Below and in front of the Sphinx, a bandstand with some fifty musicians—and Frank Sinatra, in great form, warming up that desert. Almost one thousand guests—most of them American, dining at tables firmly placed on Oriental rugs that covered the desert sands.

The site itself—a camel caravan route, detoured for the first time in hundreds of years when that bandstand and the tents that surrounded the dining area went up.

We saw only ten minutes or so of the splendid *son et lumière* show, usually a forty-five-minute spectacular for visitors. The audience was (I imagine it is fair to say) rather worldly—certainly seasoned travelers and thoroughly indoctrinated benefit-goers—and difficult to please. For all that, almost everyone had a small camera tucked somewhere, and attempted to capture something of that evening. Very hard to do. But you remember, vividly, the line of soldiers in white that wound its way up the curving road alongside the Sphinx. And the stars that shone almost as if on command. And Madame Sadat, very small, very distinct against the background of the Pyramids, thanking everyone for support of her project. And *meaning* it.

She gave a tea, which followed a tour of the hospital. Everyone went on the tour—Barbara and Frank Sinatra, Michel Bergerac, the Seawells—almost all the guests. And we were fortunate to have Dr. Rusk with us.

Our bus took us out to the desert (the hospital is outside of Cairo—almost alone in an undeveloped area. Prefabricated apartment buildings are just beginning to go up nearby). The hospital is about eight years old and growing rapidly into a series of low modern buildings. The hope is to be able to care for eight hundred patients (in hospital) and one day to make it possible for those patients to work at the hospital. That would make the institution self-sufficient, and at the same time give the patients and former patients a place to live and a livelihood. Jehan Sadat's dream.

She, too, is unforgettable. Mme. Sadat is all that one hears about her, and more. Gloria Emerson's piece (in this issue) tells you what Madame Sadat stands for, what she means. As a woman, I'm proud of her "stands" and her manner as she works to do what she feels must be done, in a part of the world not quite used to women playing serious roles. I can't forget the intensity of her concern for the patients after they *left* the hospital. No small talk, and not a record that she played for visitors. You don't forget Jehan Sadat.

There were nice touristy moments—a visit to the bazaar and its spice market and its djellabas for eight *(Continued on page 74)*

Christine Valmy

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TAXES

End-of-year surprise income

When to report?

BY JULIAN BLOCK

When filing time rolls around, most individuals use the "cash" method to list their deductions and income. They deduct all expenses in the year they actually pay them and report all income items in the year they actually or "constructively" receive them.

Under the constructive-receipt rules, you must report as income amounts that—though not actually received—have been credited to your account (such as interest on your savings), or made subject to your control or set aside for you.

For example, you must count as income for the current taxable year a check that you receive in the mail on December 31—even though you receive it after banking hours and cannot cash it or deposit it to your account until January 2. Moreover, the Internal Revenue Service draws no distinc- *(Continued opposite)*

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tions between the actual delivery of regular mail and the attempted delivery of certified mail, even if you were not at home to sign for it.

But the Tax Court refused to apply rigidly the general rule to Beatrice Davis, who was not home on the last day of 1974 when the post office tried to deliver a letter sent by certified mail, return receipt requested. By the time Ms. Davis arrived home to find notification of the office at which she could pick up the letter, the office had closed for the day. When the office reopened on January 2, she got some surprising news. Instead of an expected notice of rent increase, the letter contained severance payment from an employer who had told her that the check would arrive well beyond 1974.

When Ms. Davis mailed her Form 1040 for 1974, she attached an explanation of why the $17,000 severance payment that had been listed on her W-2 for 1974 was actually income reportable for 1975. The Internal Revenue Service nevertheless insisted that the $17,000 moved her into a higher-than-expected bracket for 1974 because the employer had committed the money to her that year.

Fortunately for Ms. Davis, that argument failed to sway the Tax Court, which reasoned that the payment must be made available without substantial limitations. Implicit in availability is notice that the funds are subject to the taxpayer's will and control. Ms. Davis had no expectation that the disputed payment would arrive in 1974. The Tax Court saw no reason to apply the constructive-receipt rules simply because Ms. Davis received notice of attempted delivery on December 31, when she had "no inkling" that the certified mail was her severance pay. ▽

EXTRAORDINARY EGYPT

(Continued from page 72)

dollars (there's always someone who found them for less). And un-touristy moments too, such as the Economic Lunch, hosted by the Minister of Economics for the businessmen who were in our group. (The word "business*men*" was no mistake. The agenda for our trip directed that "Gentlemen guests at the Mena House–Oberoi and Sheraton Hotels board buses for the drive to the Meridien Hotel for the Economic Luncheon hosted by the Egyptian government.")

I went anyway so as not to let down *our* side. The point was to inform business people of the potential for foreign investment and business in Egypt.

The morning of the fourth day, we met in the lobby of our hotel to board our ever-present bus, which had carted us across the desert and through the jumbled streets of Cairo. Our group was distributed among several hotels, and telephone service between these hotels was dismal. Telephone service *inside* Cairo is not a strong point. (Calling from Cairo to New York took three minutes!) But the attempt at service on the part of the staffs in hotels, restaurants, and shops is heartwarming and beguiling, and the food—Egyptian, not European—is not to be missed.

We boarded our same charter plane—delighted to sit back for fourteen quiet hours and think the whole thing over, as it seemed almost unreal, a mirage.

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Personal finances: why you must learn all about them now

Here's how one woman educated herself out of the fiscal unknown

BY WILLIAM FLANAGAN

No one can ever afford to ignore money. No matter what your situation, you need a clear understanding of your financial position at all times. The economic climate keeps shifting, tax laws come and go, your age and income change, but these are not reasons for postponing a probe of your own financial status.

Consider the case of one attractive and happily married New York woman who never gave money more than a passing thought. As a financial executive, her husband was more than able to manage the family's money; her greatest financial challenge was balancing her checkbook. Theirs was a solid marriage of long-standing, and the prospects of divorce seemed extremely remote. Why should such a woman ever have to worry about money?

One day this woman's husband entered the hospital to undergo surgery—and panic set in. Reflecting on the unhappy truth that two out of three women outlive their husbands made the wife realize that she needed preparation for a possible future alone. "I didn't have the slightest idea of what I was worth, where the money was—even where the will was kept," she said. For the first time in her life, she had very real and very substantial money problems on her mind.

How this woman educated herself about financial matters is a lesson for many women, married or single, well-off or just getting by. "It was like undertaking the study of Chinese," she said. "I never thought I'd catch on. But, in fact, you do."

As her husband awaited surgery, the wife turned first to the family lawyer, a friend and confidante. But he provided more anxiety than comfort. For the first time, she read her husband's will. (She was fortunate that she had a will to read: incredible as it sounds, most people die without leaving wills. If you and your husband have no wills, run, do not walk, to your attorney's office.)

The wife found that the executors of the estate were good friends but very busy men with their own pressing careers and families to worry about. Would they really have the time and inclination to look after her financial affairs? There were also provisions for many people, which could mean delays in settling the will. In short, it was a complicated document that was intended to spare her worries but only increased them. She quickly found a good tax lawyer with experience in drawing up such wills and made an appointment with him.

At this point, the husband underwent surgery and, fortunately, recovered fully. But his wife had already been shocked into realizing that she had better find out a lot more about her financial status. She enrolled in a course at the New School for Social Research in New York City, called "Personal Financial Planning," "designed for all individuals interested in learning more about topics related to personal finances and investments . . ."

Besides the required reading for the course, the woman began reading books on her own. Two which she considers the best: *Sylvia Porter's New Money Book* (Doubleday) and the *University Dictionary of Business and Finance* (Apollo Editions). She also read and clipped columns on personal finance from *The New York Times*, the *Daily News*, *The Wall Street Journal*, as well as Vogue.

She learned about insurance. "For us, renewable-term insurance—it does not require a medical examination each time you renew—is best. And I own my husband's policy. That way, the death benefit is kept out of the estate. It is important that a widow have the proceeds from an insurance policy right away, so she has money to live on while the will is probated."

She learned about employee benefits. "I had worked for some years, but never paid much attention to the benefits. When I left, I should have taken some insurance with me, like disability coverage, which is hard to get."

She found out about women and credit. "For the first time ever, I applied for a credit card in my own name—and was turned down! I couldn't believe it. All my credit cards had been in my husband's name, so I had no credit rating myself. I owned the co-op apartment, had a sable coat in the closet, maintained a $2000 balance in my checking account—and the credit bureau wouldn't clear me for a Visa card. Not enough bank references, they said. I was shocked to discover that, credit-wise, I did not exist."

She learned the value of preparing a personal balance sheet. "You must do a financial profile yourself," she said. "Know your worth, your debts, your sources of income. One of the things I immediately realized was that it is extremely hard to make money and keep it. The government is very greedy."

She learned her way around a tax return, and other pertinent tax information—including the laws regulating tax-free gifts. "It's much better to give grandchildren, friends, servants, whomever, money while you are still alive than to include them in your will. The gift can be tax-free within limits, and the recipients have the advantage of enjoying the money now instead of waiting for you to die. Besides, a will should be simple. A letter of instruction can spell out the specifics."

Finally, she learned the value of being able to make a living on one's own. "You should always have in the back of your mind some way of making it alone." To that end, she stopped doing volunteer work—"give money instead"—and is again pursuing a career.

The wife in our story is still learning about personal finance. But she has already accomplished much. She asked her husband to amend and simplify his will. She suggested that they make some changes in their life-insurance policies. She established her own credit identity and has her own line of credit. She knows where all the important records are and what it takes to keep her going. In short, she is no longer in the financial dark as she was prior to her husband's hospital stay; she is prepared to deal with financial matters in the event she becomes a widow.

Out of her crash money course, this woman came up with a checklist for finding out about your own financial picture:

- Bank accounts. Make sure you know of all checking and savings accounts, including the bank that might handle your husband's IRA or Keogh plan.
- Stock portfolio. Get the name of his broker or brokers, if your husband owns stocks, bonds, or commodities.
- Note all other investments—real estate, gold, art—indicating original cost and current market values.
- Explore all your own and your husband's employee-benefits programs and make sure you understand what they provide—especially what continuation provisions exist if your husband dies.
- Carefully examine all life-insurance policies. Have any been borrowed against?
- If your husband has his own business, what will become of it in the event of his death? Do you become a partner? Will the business have to be liquidated?
- What is the amount of mortgage remaining on your principal dwelling, and is there any mortgage insurance?
- Are your other insurance policies—personal and property—up to date? Can you continue the policies?
- Make a personal-property inventory evaluating jewelry, furniture, art, antiques, etc.
- Names and phone numbers of attorney and accountant.
- Social Security benefits.
- Know where records of your tax returns are kept, and read all returns before you sign them each year. Remember, in case of later tax problems, if you sign a joint return you are responsible for any tax liabilities even if your spouse has died in the interim.
- Finally, sit down and prepare a list of all your monthly operating expenses and list all sources of income. This will give you a good idea of what it will take to keep your house going in the event your spouse dies.

Note: One valuable aid in preparing your own financial profile is *You and Your Money, a Financial Handbook for Women*, available free from any Merrill Lynch, Pierce, Fenner & Smith broker.

For information on how to invest your money, see the additional article on page 78. ▽

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Investing: why you need to know all about it today

Where should your money go—bank, securities, real estate, insurance?

BY AMABEL BOYCE JAMES

The pattern of women's lives now—with full-time and part-time work, with families, advanced education, and volunteer commitments—requires investment programs that are flexible and durable. Plotting a sound investment strategy is especially difficult in today's complex investment environment. Inflation and taxes, the falling value of the dollar in world financial markets, rising interest rates, and economic uncertainties make it harder to develop a workable, profitable investment plan. With inflation running at about 10 percent, we can no longer protect our money by parking it in convenient savings accounts earning a standard 5¼ percent return. With taxes taking a heavy toll on earnings from salaries, interest, dividends, and capital gains, it is difficult to accumulate savings for a vacation, a car, or a new home. A thirty-year-old woman leaving a full-time job to take care of her new baby has a very different investment outlook from a thirty-year-old man who expects his salary to continue increasing at 12 percent a year for the next thirty-five years.

Individual investors are fortunate today in that there is a great variety of investment vehicles available. However, while offering opportunity, the wide range of alternatives can also cause confusion. As a first step to sorting out investment options, you need to determine what your own investment goals are. For a satisfactory investment program, investments should be evaluated in terms of your own financial objectives and in consideration of your own life style.

The bottom line—how much money does the investment make—is usually the primary means of evaluating an investment. It is no longer sufficient, however, to look only at the bottom line. Numbers must be adjusted for inflation and for your personal tax rate. To adjust the return for inflation, simply subtract the inflation rate—this gives the real, as opposed to the nominal, rate of return. For example, when inflation is running at 10 percent, the real return on a standard 5¼ percent savings account is negative, −4¾ percent. But if inflation slowed to 3 percent, the real return on the savings account would be a favorable 2¼ percent.

To adjust the return on investment for taxes, the investor must consider her own tax bracket. A single woman reporting income of $24,000 is in the 39 percent tax bracket. In this tax bracket, the yield on a tax-free municipal bond paying 7 percent is actually equivalent to a much higher, 11.5 percent, return on a corporate bond. An investor can calculate her own taxable equivalent yield by dividing the tax-free yield by the complement of her personal tax rate. The complement of a tax rate is the remainder of 100 minus the tax rate. In our example, the tax-free municipal yield is 7 percent, the tax rate is 39 percent:

$$\frac{7\ \text{(tax-free yield)}}{100 - 39\ \text{(personal tax rate)}} = \frac{7}{61\ \text{(complement of tax rate)}} = 11.5\ \text{(taxable equivalent yield)}$$

Liquidity—that is, the ease and the speed with which an investment can be converted to cash—affects the true value of an investment. It is an especially important consideration for women whose incomes fluctuate radically as the pattern of their lives changes. Collectibles such as diamonds, art, jewelry, stamps could appreciate dramatically; but if the investor needs to sell on short notice, she might make only a fraction of the potential profit or even take a loss. The complexities of buying and selling collectibles require sophisticated skills and, often, luck. As a rule of thumb, auction houses caution that any item—say an Oriental rug—purchased at a sale today would resell tomorrow for only one half the purchase price. The spread between bid and asked, familiar to purchasers of over-the-counter stocks, is hugely amplified in the imperfect market of collectibles as investors buy at retail prices and sell at wholesale prices.

"It's no longer sufficient to look only at the bottom line"

High liquidity is one of the major advantages of stocks and bonds. The market for stocks and bonds is readily accessible; buyers and sellers find each other quickly. Despite the liquidity of stocks and bonds, however, an investor first needs some reserve of cash or cash equivalents. For financial security it is important to have this money available both to cover fixed costs—rent or mortgage payments, utilities, food, commuting—and to meet emergencies.

Cash equivalents might be money deposited in a checking account or, more profitably, in a "NOW" account (Negotiable Order Withdrawal) paying about 5 percent interest on a balance against which you can write drafts. Similar to a "NOW" account is an interest-bearing savings account with automatic transfer of funds; in automatic transfers, money from your savings account is transferred as needed to a checking account to cover drafts. "NOW" accounts—at press time available only in several northeastern states—are gaining in popularity; their nationwide future depends on changes in national banking laws.

With short-term interest rates at high levels, a more profitable way of holding cash equivalents is to invest in money-market funds. Most money-market funds have check-writing privileges, relatively low minimum initial investments of $1000–$5000, and minimal commissions or service charges. Another way of benefitting from high short-term interest rates is to invest in the new money-market six-month certificates of deposit which have their interest rates tied to the six-month Treasury bill rate. These money-market certificates do require a $10,000 minimum investment; but, for a relatively short-term investment, they can pay a high return.

In our economy, *risk* and return are intrinsically related. The amount of risk an investor can comfortably assume is dependent on a wide range of financial factors and personal objectives. An investor can eliminate unnecessary risks by comparing alternatives and choosing investment situations which meet her own criteria.

Bonds are sometimes thought of as riskless investments. The price of bonds does fluctuate, however. Basically, a bond goes up in value when interest rates fall, down in value when interest rates rise. If a bond is to be held to maturity, perhaps in a portfolio for funding the future college expenses of a newborn baby, fluctuation in the price of the bond may not be important. On the other hand, if capital will be needed within a year or two for the down payment on a house, an investor would be concerned with possible depreciation. One step towards minimizing the risk is diversifying. A convenient way to diversify among bonds is to purchase shares of municipal-bond funds, corporate-bond funds, or bond trusts. Since bonds usually sell in denominations of $5000, the funds, selling in denominations of $1000, are typically the most realistic means of diversifying a bond portfolio.

To meet the ups and downs of the economy, a portfolio should be diversified among different investment vehicles. Real estate, for example, can perform well in high inflation times while bond prices might fall. When diversifying to minimize risk and broaden opportunity, it is important to consider your own life style. For example, if you are a homeowner, you might want to choose stocks that are countercyclical to the housing industry. The homeowner will benefit from a strong housing industry, as the value of her home will be increasing. Alternatively, if real-estate values fall, she can protect herself somewhat from a decline in the value of her home by diversifying. Rather than invest heavily in stocks *(Continued on page 80)*

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INVESTMENTS

(Continued from page 78)

that move parallel to the housing industry—that is, stock in wood products or furniture companies—an investor could get broader diversification by choosing perhaps a drug stock, a publishing stock, stock in a food company.

In another situation, a single woman may want to take advantage of the appreciation in real estate; but, at the same time, she may not be interested in owning a home. One might consider buying a small office building that would produce income and give certain tax advantages; but you might face difficulties managing the building and an initial investment somewhat beyond your means. You can

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still invest in the real-estate market, however. Investment firms now offer real-estate investment partnerships; for as little as $2500, you might buy a share of a partnership. The partnership share would give you a piece in a group of income-producing properties. Four shares, costing $10,000, might produce $750 a year in income, a 7½ percent return. As a further advantage, these real-estate investments often have tax-shelter features that are passed through in the partnerships. Under these circumstances, the 7½ percent return could be virtually tax free, thus on a taxable equivalent-yield basis, it would be a 12.3 percent return for an individual in the 39 percent tax bracket.

When diversifying investments, you should consider your own job, your husband's job. An individual working for a brokerage house, for instance, may feel that so much of her financial security—her salary—already depends on the performance of the stock market, that she may want her investments to be in commodities, real estate, and municipal securities rather than in stocks.

Family commitments also shape your investment strategy. A family with young children and a fully mortgaged home should consider life insurance a basic component of their portfolio. Life insurance may not pay as high a return as other investments, but it has one overwhelming advantage: insurance pays its return when it is most needed. Life insurance offers a unique form of diversification in that its return is not tied to the economy, interest rates, or fluctuations in currency exchange rates.

There are many types of information that can be considered in developing investment strategies. The best investors evaluate investment alternatives from their own perspective, within the framework of their own goals, their own financial position, and their own life styles. ▽

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Coping with on-the-road crises

Helplessness is out: how to handle blowouts, breakdowns, on your own

BY LILLIAN BORGESON

This is not the era of the helpless female, but when something suddenly goes wrong with your car—so wrong that you're forced to maneuver it off the street or highway, park in a place that's unknown or downright dangerous, and wait for help—it's an experience that can make the most emancipated woman wish she'd never left home.

A sudden breakdown is never a pleasure, but it doesn't have to be unduly scary. By programming your reflexes in advance, you should be able to eliminate much of the danger and most of the panic.

Here's how safety experts recommend handling the most common emergencies.

● **Running out of gas.** If you're in traffic when this happens, immediately hit your emergency switch—usually marked "Hazard"—that converts your turn signals into four-way flashers. It's the "S.O.S." that tells other drivers you're about to stop, turn, or do something totally unexpected, and you should use it without hesitation whenever you're in trouble on the road. Then, with your last drop of fuel, try to steer out of the traffic lanes and into a clear area.

● **Tire blowout.** This feels like a flat tire, but it's much more sudden. You may hear it, you'll feel it in the steering wheel, and you may feel a part of the car drop. *Don't* slam on the brakes; sudden braking can throw the car into a spin or totally out of control. Instead, get a firm grip on the steering wheel, apply the brakes gently, steer out of the traffic lanes. Driving on a flat tire will probably ruin it, but that beats a ruined car or driver.

● **Loss of power assists.** You suspect this is happening when both the power brakes and the power steering stop responding simultaneously. You *can* still steer and brake, but without the power system, you'll have to use much more muscle. If you don't have power assits and your brakes fail, use your emergency brake to stop your car. Turn on your emergency flashers and steer—with difficulty—out of the traffic lanes onto a safe spot.

● **Car fire.** If there's a fire in the ashtray, shut the thing immediately to cut off the oxygen that's feeding it; then pull off the road and put it out completely. According to the U.S. Department of Transportation, this or any other fire in the passenger compartment—e.g., clothing or upholstery—is a "mini-emergency." "Put up with any pain or damage involved," says the DOT, until you can get off the road safely. *Don't* try to put out the fire while you're still moving.

On the other hand, smoke or fire coming out of the hood or from some other non-passenger part of the car is definitely a "maxi-emergency. " Pull off the road instantly, turn off the ignition, and get everyone out of the car and as far away as possible—especially if the fire is near or heading for the gas tank. Wave your arms and yell to warn passersby, and have someone call the fire department.

● **How to get out of the traffic lanes.** The best place to be, off the road, is to the right, on a shoulder or some other clear spot that's well away from the traffic action.

But life in the super highway's fast lane can complicate the problem. In heavy traffic, it's not always safest to maneuver a disabled car from far left to far right, and where there's a divided highway you do have an option: you can move left and stop on the center strip. But recognize that this is a very dangerous spot. Unless there's some truly compelling reason (like a maxi-emergency fire) *don't* get out of the car. Instead, sit tight with your flashers on and wait for uniformed help.

● **How to protect yourself when you're alone at night.** For most women drivers, a lonely late-night breakdown means Nightmare Time, and with reason: there's no doubt that you're extremely vulnerable. But you're not helpless. Here, according to the Los Angeles Police Department, is the best way to protect yourself:

● In the city, try to steer into any well-lighted area. In the country, get to an intersection or well-trafficked part of the road.

● Set the parking brake and turn on the emergency flashers. When you feel safe, get out of the car and lift the hood (and if you don't know how, find out right now). Or tie a piece of white cloth to the left door-handle or the radio antenna. Both are universal signs of a driver in trouble.

● Get back in the car, lock all the doors, roll up and lock all the windows. And *stay put* until a uniformed policeman or someone familiar arrives.

● If a stranger offers to help, don't get out of the car. Instead, roll the window down just a crack and ask the Good Samaritan to call a policeman or a tow truck or a friend who can help. (Always try to carry change in your car for this purpose.) Don't accept any other help from a stranger, and don't get out of or unlock the car.

"Your car is your castle," says the L.A.P.D. "Stay in it and wait to be rescued." When you're alone at night in a broken-down car, it is, in short, not only allowable but rational to behave like a damsel in distress. That's the word from the Blue Knights, and they ought to know. ▽

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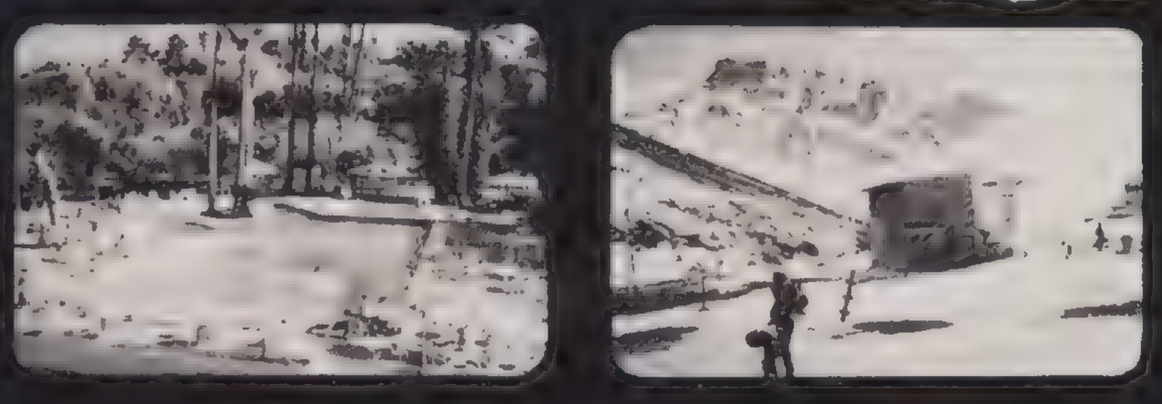
Good news for skiers: AMTRAK's *Montrealer* (*below*), servicing Vermont snow country—and recently in danger of being discontinued—has been saved by Congress.... More good news: weekly ski tours from New York City to Stowe, Vermont, on board the vintage three-car *Stowe Limited*. Leave NYC Thursday, return Tuesday morning; sleep, dine on board. $855 includes gourmet meals, lodging, lift tickets. Departures through March 6. Contact: Otter Valley Rail Road at (802) 459-2026.

Eurail update .... *As of January 1, Ireland honors Eurailpass—that magic ticket to unlimited first-class travel on Europe's railroads. 1980 prices: $210 for fifteen days; $260 for three weeks; $320 for one month. P.S.: On overnighters, an extra $10 buys a berth, saves on hotel bills.*

LUXURIOUS SURPRISE ...

Winging around the globe? Pan American Airways' first-class "Eighty-Day Round-the-World Fare" can easily save you over 50 percent of the cost of a regular first-class ticket. Prices at press time: $1819 for standbys . . . $2349 for confirmed itineraries. Either way, you'll still enjoy first-class luxuries such as Sleeperette Seats, banquette dining. *See p. 201.*

FOR DOWN-TO-EARTH ESCAPING: The Abaco Inn on the Bahamian Out Island of Elbow Cay offers barefoot living in ten cottage rooms on a secluded strip of island. Excellent diving (owner/hosts Ruth Maury and Jerry Whiteleather are certified divers) . . . bone, reef, deep-sea fishing . . . windsurfing . . . pool . . . tropical buffet lunches, candlelit dinners in surf-view Clubhouse. Direct flights from South Florida airports to Marsh Harbour on nearby Great Abaco. Information: (809) 367-2666.



This winter, have two vacations in one . . . in Marrakesh, Morocco. There, enjoy the warm-desert pleasures of this ancient city, plus the wide-open, treeless ski runs of the nearby Atlas Mountains. Ideal nine-day plot: (1) A long weekend at the Mamounia Hotel in Marrakesh (its pool, top left). (2) A few days of uncrowded midweek skiing in Oukaimeden (top right)—an hour's drive away; stay at the Hotel Imil; lunch at Café JuJu. (3) Another weekend of sun, tennis, swimming, souk-seeing in Marrakesh. Tip: Take your own ski equipment.

Mont-St.-Michel, *above left*, the spectacular island monastery in western France, is one of many wonders to be visited this summer by two unusual European trips planned by Swans Tours. These first-time adventures are actually cruises that cover—in two weeks—an itinerary that would take many more weeks if done on land. Added lure: the ship (Epirotiki Lines' 280-passenger *Orpheus*) is your hotel, so it's necessary to unpack only once. Best of all, both cruises will have on-board experts to help make every port especially memorable.

Swans' first cruise sets out from Nice, France, on June 19, winds up in Southampton, England, July 3. The second cruise—leaving Southampton July 31—does the same itinerary in reverse. Highlights on both trips: **Barcelona**—with its Gaudi fantasy architecture, vast Gothic Quarter, Picasso Museum.... **Granada**—home of that Moorish architectural classic, The Alhambra.... **Cadiz**—known for harbor restaurants where fish is cooked and served in blocks of salt.... **Seville**—flower-filled capital of Andalusia. (From Seville, an optional dinner excursion goes to **Jerez**, Spain's sherry center.)

Leaving Spain, next cruise stop is on Portugal's **Algarve Coast** for a day on the beach or a visit to white-cliffed **Cape St. Vincent,** southwesternmost corner of Europe.... Then, it's on to **Lisbon:** sightsee by day; dine in the evening in the Alfama Quarter where Portugal's Fado singers perform.... At **Oporto**—home of port wine—a bridge designed by Charles Eiffel looks surprisingly like the Eiffel Tower on its side!

After docking at **Vigo,** Spain, passengers are driven through the province of Galicia to the tenth-century pilgrimage city of **Santiago de Compostela.** Lunch is at the great parador: Hostel de los Reyes Católicos.

The final four cruise stops are in France: First, the great yachting center, **La Rochelle.**... Then, a dramatic sail up the Loire River to **Nantes**.... Next, **Brest,** capital of Brittany—with visits to three nearby villages—**Guimiliau, Lampaul, St. Thégonnec**—where parish churchyards have extraordinary medieval carvings.... Last stop—before the cruise terminates in Southampton—is **St. Malo**—gateway to **Mont-St.-Michel.** For information, contact Esplanade Tours, 38 Newbury St., Boston MA 02116.

—RICHARD ALLEMAN

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TRAVEL

Miami today: tropic metropolis with new international vigor

Lured by big-name shops, luxe resorts—the whole world is now Florida-bound

BY DESPINA MESSINESI

Sun-warmed Miami and its flock of satellite communities never let me down. There, the unexpected is to be expected. My happy find, on a recent visit, was Bal Harbour Village, a small, compact resort town. Less than forty years ago, Bal Harbour was a scrubby desert north of Miami Beach spanning a sliver of a sandbar between the Atlantic Ocean and Biscayne Bay. Now, in the wonderworld of Miami where everything can happen and does, Bal Harbour has bloomed into a charming cosmopolitan resort.

Although this little community is on Miami's main traffic artery, Collins Avenue, Bal Harbour is amazingly sedate, totally apart from the glossy, touristy scene. Along this broad palm-lined avenue, Rolls, Ferraris, Cadillacs, and Mercedes-Benz are more numerous than taxicabs in New York City. As if drawn by magnets, most of the cars pull up at Bal Harbour Shops. Not surprising. Bal Harbour Shops is a sensational, fascinating complex. It's the star attraction of the resort, pulling monied shoppers from far-away Florida resorts as well as rich visitors from South America and Europe on Floridian holidays.

What I found especially appealing about the shopping complex at Bal Harbour was its small size and tropical-garden setting. Within a few yards, I spotted practically every internationally famous designer name. Bal Harbour is a shopping shortcut to the big-name establishments in New York, Paris, Rome, Milan, and London—and much more attractive and easy.

At the main gate, red-coated attendants wearing pith helmets direct the flow of traffic to a covered parking lot. Filled with shining vintage cars as well as the latest models, the garage is as fascinating as an automobile show.

Among the forty-four shops edging malls and a central courtyard, you can find everything: Cartier diamonds, Miss Grimble's chocolate cheesecake, designer jeans for tots at Jellybeans & Fiddlestix, facials at Georgette Klinger, plus superb clothes for men and women. Bal Harbour Shops provides innumerable thoughtful comforts: A covered walk shelters both visitors and shop windows from Florida's blazing sunshine. In the landscaped courtyard, there are tinkling fountains and benches under palms and hanging plants. Every time I looked, I saw a dozen gardeners at work wearing clinical white overalls and pith helmets. (Each sour-orange tree has a sign warning people not to pick the fruit, which is sprayed with insecticide.) To assist foreigners, there are two international hostesses who speak half a dozen languages between them. Dressed in lipstick red and also wearing pith helmets, these young women are easy to spot seated in a white kiosk or wandering around the grounds.

Touring Bal Harbour Shops, I had a field day. If only I had had a fat pocketbook, I could have filled several grocery carts. Alas, this was no supermarket, but a super-shopping mecca.

Without looking at the names of the shops—Ungaro, Gucci, Guy LaRoche, Ted Lapidus, Courrèges, Elaine, Dana Côte d'Azur, Tourneau, the watch shop—I easily recognized them by their distinctive decor. Each one looks like a smaller, transplanted version of the "mother" store, be it in America or Europe.

Tropical-garden courtyard of Florida's super-shopping mecca: Bal Harbour Shops

In Martha's, the largest specialty store on the mall, the collections of couture designers Valentino, Mila Schoen, André Laug, Christian Dior, and Yves Saint Laurent each have their own spacious section.

At Bal Harbour, Lillie Rubin's store specializes in feminine clothes, the trademark of all her other fifty-one stores spread across the United States from Florida all the way to California.

Alan Duddle is big on imported silk blouses, Italian-knit silk "chemises," suits, bright cotton casuals, and fun umbrellas. The Twenty-Four Collection, a unique Florida establishment as fascinating as a bazaar, hung with art—paintings, African masks, all for sale—blends designer clothes for men and women, some furniture, and antique jewelry.

(Continued on page 94)

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FLORIDA

(Continued from page 90)

Au Courant, a mirrored optical shop with frames in hundreds of styles (plus frames made-to-order), has an intriguing video-cassette system: it tapes customers trying on eyeglass frames so that they can see themselves as they would like others to see them. At jewelers Greenleaf & Crosby, the showcases sparkle and glitter with elegant diamond rings, gold and diamond bracelets and necklaces, and knicknacks in warm gold.

Two world-famous specialty stores, Neiman-Marcus and Saks Fifth Avenue, anchor the two ends of the mall. In Florida's sunshine, I was startled by Saks's impressive range of winter clothing, their Revillon fur department and lively ski shop, in addition to the expected Adolfo and Ferragamo boutiques. In the Saks linen department, I spotted mosquito netting—which I had not seen around for ages—that South Americans buy and use.

Neiman's glass-domed roof plus its three glass elevators give the store a lovely feeling of airiness and views of blue sky. A vast Victor de Vasarely artwork—in several sections—called "Homage to the Hexagon" adds even more sparkle to Neiman's fantastic department of precious jewelry as does the eye-stopping forty-five-foot pastel mural, "Flamingo," by Gene Davis in the women's shoe department.

Unlike other big shopping centers where you become exhausted walking around, at Bal Harbour Shops, I never felt dog-tired or strained. Salespeople are attentive and shops uncrowded. Nonetheless, it's nice to be able to "drop out" for a snack or meal without leaving the mall. There, within view of one another, are two neat little places with bars. At Coco's—named after the great French designer Coco Chanel—lunch and dinner are served al fresco or in a contemporary interior. Specials: onion soup, desserts. At the Saucy Crêpe—decorated like an indoor garden—crêpes, non-crêpe dishes such as hamburgers, harp music at dinner.

The restaurant-restaurant of the mall is Tiberio's, an offshoot of the one in Washington, DC. Open for both lunch and dinner, it's a charming all-white place, with bowls of roses on pink tablecloths, good service, and food veering, naturally, towards Italian: delicious figs and prosciutto ham, marvelous pastas, sensational chocolate desserts.

Across the road from the mall, Bal Harbour's half dozen hotels and condominiums stand along the town's six-million-dollar beach—one mile long and three hundred feet wide—landscaped with sea grasses and palms. The new beach attraction is Vita Course, a series of do-it-yourself exercises with instructions and drawings on signs that serve as silent gym coaches.

The Americana Hotel of Bal Harbour puts on the only Las Vegas-lavish revues on Florida's Gold Coast. In the hotel's tall circular lobby, huge mosaic murals honor heroes of the Americas: Christopher Columbus, Henry Hudson, Sir Francis Drake, Juan Ponce de León, and Montezuma—the Aztec patriot in a brilliant feather headdress. From the Americana's large balconied rooms, the views of sailboats and ships give one the illusion of floating between Florida's big sky and the vast Atlantic.

> "Filled with shining vintage cars . . . the garage at Bal Harbour Shops is as fascinating as an automobile show"

Intrigued by the façade of recessed balconies of the new Balmoral apartment building, next door to the Americana, I popped in to see it. Behind the fountains and rose beds shielding the entrance to the Balmoral's dark-paneled lobby, I found impressive security measures: Sitting behind a crescent-shaped counter, a guard kept an eagle eye on a dozen or more closed-circuit television screens, as well as on me. Unable to see the real-estate broker to show me some apartments, I went on to Sea View, a hotel on the other side of the Balmoral.

From the outside, the Sea View looks like any other balconied hotel; but once you are inside, it has the gentle charm of small European hotels. No wonder its guests—well-known government officials, men in the financial world, and television celebrities—return year in and year out for several weeks. Although the rooms and suites are decorated in pale colors, each one is different. The hotel's breakfast room is sunny, cheerful with chintz; cabanas circle the pool which opens right onto the beach without that interminable walk to sand and sea. Sea View was a nice surprise.

The low-key Ivanhoe Hotel both looks and sounds like a European hotel. Its small pretty lobby with an oversize crystal chandelier buzzes with the sound of guests chatting in French, German, and British-English. What's even more surprising, the staff at the front desk answers back in kind.

The favorable foreign-exchange rate plus reasonable group airfares are obviously the reasons for this fresh avalanche of foreign visitors. In spring, a British tour operator will run five group flights a week—about seventeen hundred passengers—from the United Kingdom to Miami and back on Freddie Laker's fleet. Add to this figure all the other airlines carrying foreign visitors to Miami, plus us Americans. It's truly bonanza time for Miami. Reserve ahead is the idea.

Miami's vast open space always amazes me. Unlike many people who think of Miami as a crowded, overbuilt metropolis-by-the-sea, each time I go, I find some exciting new enclave of luxurious living spread over enormous tracts of virgin land.

Along the Intracoastal Waterway, ten minutes north of Bal Harbour (twenty minutes from Miami's airport), I drove to the Turn-

(Continued on page 97)

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FLORIDA

(Continued from page 94)

airport), I drove to the Turnberry Isle Yacht and Racquet Club, an extraordinary new condominium resort. Turnberry Isle—about the size of New York's Central Park—until "yesterday" was merely scrubby marshland. Now, it has been transformed into a landscaped green oasis for its international residents.

Turnberry Isle so successfully fulfills the varied interests and comfort needs of its hundreds of residents, I had the feeling that its experienced developers must have used ESP in planning the community.

In two tall towers, like sentinels guarding the Waterway, the

"James Bond would love the security system of Turnberry Isle"

North Tower apartments—with Giacometti's nine-foot-tall bronze sculpture, "Grande Femme Debout I," in the lobby—are already lived in; those in the South Tower are almost ready for occupancy. Designed for Florida living, these apartments blend the functional and luxurious with incredible safety devices. None other than Rocky Pomerance, the former City of Miami Beach Chief of Police, designed the security system. Besides the twenty-four-hour manned gatehouse, automobile decals for cars' windshields to identify condominium owners, the front door of each apartment is monitored by computers and closed TV circuits that feed into a central security console. Special red panic buttons are also in the apartments for emergencies. (James Bond would love it.)

All two-bedroom apartments have balconies, kitchens opening onto breakfast nooks, and a fantastic Roman bath with whirlpool jets in the master bathroom. Valets park cars in covered garages, and each tower has a pool and tennis courts.

The Turnberry Isle Marina—with its own channel to the Atlantic and an attractive yacht-club pavilion—is a gem. Ninety-three boats as long as one hundred and fifty feet can berth at the dock here and find every nautical facility imaginable—including a ship's store, snack bar, crew's lounge, and room service to the boats.

Convenient both for Turnberry Isle residents and boat people, the Marina has four racquetball courts, a gym, health club, and beauty salon. In a separate building nearby, there are twenty-four hotel guestrooms, a bar, restaurant, and disco.

The green centerpieces of Turnberry—where egrets and pelicans strut proudly—are its two Robert Trent Jones-designed eighteen-hole golf courses. For the second year running, the well-known Elizabeth Arden cosmetic house has chosen the Turnberry Isle Country Club as the ideal setting for its 1980 Elizabeth Arden L.P.G.A. Golf Classic (February 7–10) to benefit the American Cancer Society of Dade County, Florida.

Tower residents travel to the attractive Country Club in Mercedes buses, in golf carts, or on their own steam. The design and decor of the Country Club with its forty guest rooms are unconventional, stunning, and in excellent taste: irregular-shaped windows—some long and narrow, others vertical or horizontal slits—frame views. In the dining room—partitioned with walls of potted plants—tablecloths are in earthy-colored paisley prints. In the bedrooms: Haitian straw area rugs cover glossy wooden floors, Haitian paintings hang on walls, furniture is rattan and wicker, television sets are huge, telephones small—Princess style.

Logically, the Turnberry Isle Country Club has an A-1 pro shop; a famous golf pro, Julius Boros; a pool; luxurious locker rooms; sixteen tennis courts; and Fred Stolle, a two-time Wimbledon-winner is the Club's tennis pro.

The remarkable trees, shrubs, and flowers at Turnberry are not the result of a lucky "green thumb." A crew of forty look after the greenery. Also, Turnberry has its own nursery at Delray for trees and tall plants, grows smaller plants in containers on the premises, and has a "shade house," a kind of rest home, where plants are revitalized after being indoors or outdoors for a spell. I wonder, can Turnberry Isle also regulate the weather? ▽

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VOGUE'S

View

JANUARY '80

Edited by June Weir

Versatility: the key to fashion now

Designers' sketches for modern dressing . . . how your life will change in the 1980s

As we enter a new decade, you want clothes that give you the most for your money . . . clothes that move from day to day, day to evening, with ease. Versatility has a new meaning in the '80s with clothes that go beyond sportswear dressing, separate pieces. Clothes that are truly versatile give a woman a complete look—with every combination. They're key pieces, not just random parts.

It's old-fashioned to wear a suit only one way. It's passé to feel you must start a new wardrobe each year. It's dated thinking to buy fabrics that work only one season.

American designers have always understood this concept of building a woman's wardrobe and not just outdating it for the sake of news headlines. As Betty Dorso, a leading California store owner, explained in November's *View*, "I love to mix something old with a new item and never look the same way twice."

Here's versatility as seen by Halston and Oscar de la Renta, plus Bill Blass and Geoffrey Beene (page 102), and Anne Klein and Ralph Lauren (page 104). This is the way the 1980s versatility works.

Oscar de la Renta, *right*, makes some of the most dramatic evening clothes around. Yet his jackets work so well that many of Oscar's customers build a whole new wardrobe around one beautiful jacket. For instance, this spring he shows a pink jacket in a very heavy and stiff silk/rayon faille piped in black grosgrain. He shows a woman how to use this jacket as a base for three attractive alternatives. Over a ruffled chiffon blouse, in white or turquoise, he shows the jacket worn with a black wool jersey skirt for a tricolor effect, or with white gabardine pants for a bicolor mood. To change the look entirely, Oscar uses a black strapless top and a white short bouncy skirt in taffeta.

Halston, *left*, has always been quick to listen and learn from his private customers. A request for "a new jacket" or a "coat that travels" is quickly adapted into reality dressing in his ready-to-wear collections. Take the way Halston uses red. He sees it as a beautiful basic, especially in a red crêpe de Chine shirt jacket and bare black halter. Around these pieces he builds a wardrobe for day or evening with a white fibranne skirt, white silk honan pants, or, strictly evening, red crêpe de Chine trousers.

("View" continued on page 102)

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VOGUE'S View

Versatility

Continued

"Women are increasingly aware that clothes must work," believes Bill Blass, who travels across the country, gets to know what his customers want.

"American women are buying clothes that they personally find irresistible. It's perfectly obvious you cannot go on doing the same basics. That's boring. But you can do a classic jacket in snakeskin, embroidered suède, taffeta, or countless other ways and tempt a woman into wanting and buying this unique piece." Of course, it's not just a jacket that Blass is talking about. The same idea of glamorous pieces that women find appealing can be applied to anything from special pants to one-of-a-kind sweaters, skirts. The shape may be classic, but the fabric or color is alluring.

Here, *left*, Bill Blass sketches a coral snakeskin jacket with a white flannel skirt and a white knit sweater. For evening, *right*, he shows the jacket with a red strapless long dress and masses of coral jewelry. For restaurant dressing, Blass likes the coral snakeskin jacket with grey flannel pants and no blouse. Versatility—it's a complete look every time.

When clothes become more expensive, women become more demanding. They don't want to be locked into wearing their clothes only one way," sums up Geoffrey Beene.

"Women are going to start building wardrobes the way men buy their clothes. It's not impulsive. It is thought-out. Each part of a man's wardrobe, from grey flannel pants to raincoats, adds versatility. Women are going to buy key pieces with an eye to great fabrics, beautiful workmanship, and individuality." To prove his point, Beene sketches, *right*, the way he would slide around a sheer wool plaid jacket—over black gabardine pants and a black tank top for day-to-evening . . . over a double silk chiffon pleated skirt for restaurant dressing . . . or with a black gabardine skirt and striped chiffon scarf for on-the-go dressing. "Part of versatility is the use of year-round fabrics that are weightless and non-crushable. They expand a wardrobe."

("View" continued on page 104)

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VOGUE'S

View

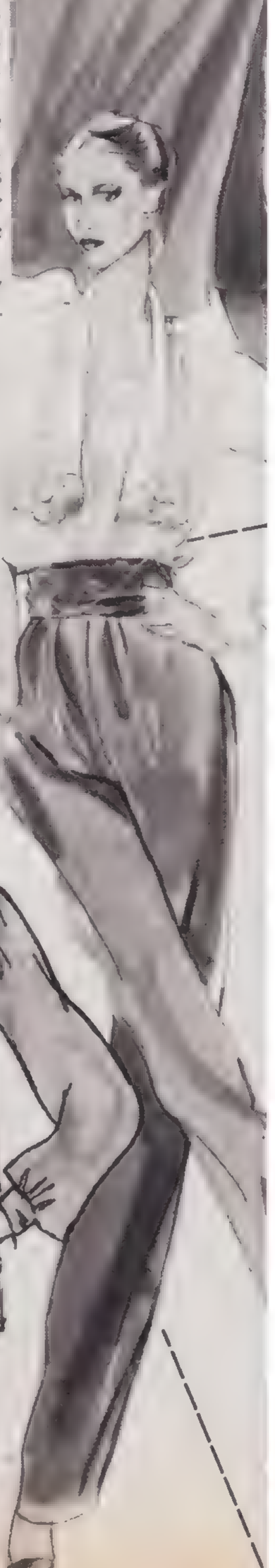
Versatility:

Continued

Ralph Lauren believes one of the prettiest ways to add versatility to your wardrobe is with a blouse. It's one of the best new accessories. Nothing softens a look the way a blouse does.

At *right,* Ralph shows two ways of non-stop dressing, starting with a luxurious lace-trimmed, cream-colored linen blouse. "The Italian linen is very soft and lightweight. It is flexible and goes from day to evening," points out Ralph. For day, he feels a soft suit look is ideal. The lace-trimmed lapels are worn out over a muted brown and terra cotta herring-bone silk jacket. The dirndl skirt is in purple linen. Lauren adds a muted green cotton voile sash. For evening, wear the blouse on its own with mauve crêpe de Chine soft dinner pants. This time the sash is a deep aubergine crêpe with tiny wood violets.

Again and again, a unique blouse is the key item that a woman will count on to finish—or to make—a separates look.



"To me, 'versatility dressing' is the only way to dress," says Donna Karan of Anne Klein. "You have to start with strong basics. I call it the 'closet concept.' Then you buy a key item—a wonderful blouse, a colorful jacket, a great pair of pants—that comes in a fabric or color to accent clothes you already own."

For spring, Donna feels a woman would make a wise investment if she bought a suède jacket in a pretty color. "I find suède totally seasonless. It also has a very sensuous quality." Donna sketches, *above* and *right,* three ways this versatile jacket can move about in a wardrobe and always come up with a complete look. She starts with a black slim skirt, that grazes the knee, and a white silk blouse—adding a fuchsia suède jacket for drama. She sees a woman going to the office this way or heading out to dinner—and always looking attractive. For evening, she builds around a black sweater, black crêpe pants—wide, and ending at the ankles—plus the fuchsia suède jacket. Her third version: the fuchsia jacket over a two-piece cognac crêpe de Chine dress with fuchsia dots and pleated skirt. "For the woman who likes the feel of a belted waist and a loose jacket—this is perfect." *("View" continued on page 106)*

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Our exuberant colors and diagonal geometrics are so flattering to your figure. And our new shirred neckline and bra tie give you the fit Catalina's famous for.
Lycra

Continued

What's in store for you in the 1980s

TWENTY-TWO EXPERTS TALK ABOUT MAJOR TRENDS THAT WILL AFFECT YOUR LIFE IN THE COMING DECADE—HERE, AND ON PAGE 110

WHEN YOU DRESS

You will find 'throw-away clothes' a thing of the past. Your clothes will not be obsolete in a short time. You will want to be able to wear them through the seasons. I feel 'a new fashion for every season' is out. Fabrics will tell the story and design will take a second place. I will rely more on fabrics with surface interest—more body and texture."—**James Galanos,** Los Angeles designer.

"The space-age concept is finished. Now we must face reality. Your clothes will depend on new thermal fabrics which are being developed because of the energy crisis. You will see new stretch fabrics used more intelligently, so they do not look vulgar. You will put greater emphasis on beauty treatments. When you travel, you will have a small suitcase of clothes, a bigger case filled with beau y products. Women will not compete with money, but with beauty."
—**Karl Lagerfeld,** Paris designer.

"THROW-AWAY CLOTHES" ARE A THING OF THE PAST. YOU WILL BE BUYING A FEW GOOD THINGS—BUT MORE QUALITY

REGINALD GRAY

Paris' shopping complex in Les Halles

"Your clothes for outside the office will get more and more fantastic, especially by night. You will be involved in quality and buying a few good things. You will be more concerned with the weight of your fabrics in the '80s, and the cut. You will want one piece to work in all kinds of weather. You will see an incredible new technology develop in terms of texture and fabrics and coloration."
—**Mary McFadden,** New York designer.

"Value is going to be the key word of the '80s. You will want to get value for your money in every phase of living."
— **Jean Muir,** London designer.

WHEN YOU SHOP

You will find stores giving greater attention to the individual customer. You will be able to put an entire wardrobe together in one personal shopping department with an expert, instead of going all over a big store. You will see an increasing number of services—such as beauty salons, skin care, and catalogs. There will be greater use of audiovisuals to educate the customer."
—**Marvin Traub,** Chairman, Bloomingdale's.

"As we go into the '80s, your spendable income for clothes is going to be limited and must be used with discretion. Clothes will be much more classical. With the strong interest in health, and more limited incomes, two growth areas will be accessories—to update your clothes, and beauty and skin-care products—to improve your appearance."
—**Joseph E. Brooks,** Chairman, Lord & Taylor.

"A store selling better-priced merchandise needs to have a total quality atmosphere—from personnel to displays—everything must measure up to high standards. The customer of better merchandise will buy more as a European woman—fewer clothes, more quality—and she'll make the clothes last."—**Philip Miller,** president, Neiman-Marcus.

MIKE REINHARDT

Look for: advances in skin care

RETAILERS PREDICT: GREATER SERVICE, MORE PERSONAL SHOPPING DEPARTMENTS, GROWTH OF ACCESSORIES, SKIN-CARE PRODUCTS, MORE MAIL-ORDER SHOPPING

"Store designers and builders are going to be more energy-conscious. There will be more use of fluorescent lighting, owing to the energy crunch. In the '80s, stores will spend more on quality fixtures—such as marble floors, wood paneling, more natural materials—fewer plastics. Since merchandise has become more colorful, store interiors will rely more on subdued colors and built-in quality architectural fixtures."—**Joseph Cicio,** vice-president of visual merchandising, R. H. Macy.

"American designers will have more of an effect on fashion in the U.S. than will Europeans. This is partly due to economics. We expect growth areas will be menswear, accessories, and gourmet foods. We have decided to triple our catalog business. Service will be very important. Our latest example of this is our new 'Today's Agenda' shop for the working woman—where clothes or gifts can be brought to you from all over the store."—**Steve Somers,** president, I. Magnin.

American fashion: wave of the '80s

"I believe the specialty store is 'where it's at' in the '80s. I feel a new department store will emerge. The closest thing I've seen is the new department store in Les Halles in Paris. Customers are starved for attention. We're going to get more specialized and give more personal attention. I feel there's a need for young designers. That's why one-of-a kinds have meaning now."—**Wilkes Bashford,** specialty-store owner.

("View" continued on page 110)

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VOGUE'S

View 1980s

What's in store for you in the 1980s *Continued*

EXCITEMENT: MORE VISUAL INFORMATION

My hope is that we'll have a one-hour evening network news program, preferably in prime time. Television news in the '80s will include more live reports from different parts of the world, as we have more access to satellites. I'm also hopeful that we'll get away from the trend of the '70s, which has been to find people to read the news who are more familiar with a hot comb than they are with ideas. We'll return to using serious journalists instead of budding television stars."—**Tom Brokaw,** NBC News, *Today*

"When you buy a household appliance in the '80s, you're going to be able to get information comparing that appliance to others. The beginning shot of this is that all appliances will, by law, have tags on them saying how much energy they use."—**Betty Furness,** consumer reporter

"Cities will continue to face financial problems. We'll have to concentrate on rehabilitating existing neighborhoods. We must emphasize public transit, partnership with the private sector, and more citizen participation in government. The biggest challenge to cities will be to remain what they've always been—places of enormous diversity, where creativity and ideas flourish."
—**Carol Bellamy,** NYC Council President

"You'll see the electronic image—the creative video—constantly growing in importance. The video offers wonderful opportunities for the abstract and expressive image."—**Ansel Adams,** photographer

"The new technologies will give you more ways to enjoy film in the '80s, including cable television and disk machines."—**Dennis Stanfill,** chairman, Twentieth-Century Fox

"By the mid-'80s, you will see a reaction to blockbuster museum shows; museums will increasingly devote exhibitions to their own collections. Exhibitions of works on paper,

YOUR LEISURE TIME WILL BE REVOLUTIONIZED BY CABLE TV AND BY VIDEO DISKS IN YOUR HOME

which increased so greatly in the '70s, will really proliferate in the '80s."—**William S. Lieberman,** director of the department of drawings, Museum of Modern Art, New York

"Cable, coupled with video cassettes, is the future of television. I predict that, by 1985, 50 percent of all American homes will have cable television sets, and, by the year 2000, 85 percent of all home viewing will be cable."
—**Ted Turner,** owner of WTBS in Atlanta

YOU'LL BE BUYING UNUSUAL FLOWERS, READING MORE BIG-MONEY AUTHORS, AND VIEWING MORE CALIFORNIA ART

"You'll see more superstars in the book business—authors that get multi-millions of dollars for certain books. The author-editor relationship, which has always been so sacred in our industry, will break down in the '80s. Authors will go where the money is."—**Joni Evans,** editor-in-chief, The Linden Press/Simon & Schuster

"You'll see more serious exposure of West Coast artists in the marketplace in New York."—**Henry Hopkins,** director of the San Francisco Museum of Modern Art

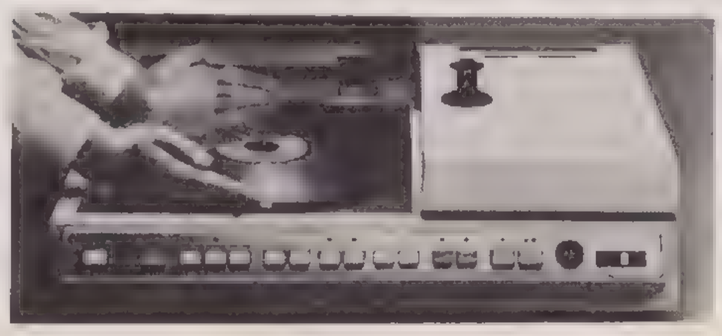
"You'll be able to find unusual flowers, that are now only available in New York, in cities all across the country. You'll buy a single stem, put it in a vase, and it will look fabulous. When you do have flower arrangements, they're going to be much more spare."—**Pat Braun,** co-owner of Mädderlake, New York

("View" continued on page 114)

YOUR LIFE STYLE

The video-disk machine—the newest way of viewing movies in your home—will revolutionize the recording and entertainment fields in the '80s. And, one hundred years from now the disks will not have deterioriated in quality, because of the use of laser instead of a needle for playback."—**Dr. Jules Stein,** founder M.C.A.

"You'll find 'How-To' books becoming more specific. If the subject is dieting, there will be one book, 'How to Lose Three Pounds' and another, 'How to Lose Thirty Pounds.' "—**Sidney Sheldon,** author of *Bloodline*



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Besides what you get from those good foods, Kretschmer will give you 15% of your RDA* of protein. 30% of your Vitamin B1 (and it's a good source of most of the rest of the B Complex). 15% of your Vitamin E. And a lot of important minerals. (While adding only 110 calories.)

In other words, a diet with Kretschmer in it could make the difference.

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And looking good.

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VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

Something special. That's what women usually say they want, when they're shopping for clothes: one special, wonderful item that can create its own outfit, that can turn a look around, that may be unique, that's got to be versatile. That's what we say we want; today, it's what American women need in clothes . . . and, increasingly, it's what they're holding out for. This spring, what's "special" is a beautiful blouse—to wear as a base for day, for work, for evening. An unexpected top. A jacket—that works over pants, skirt, or short evening dress. These are the pieces that are standouts in the collections . . . they're what's selling . . . and they're what American designers do best—whether they've planned them as movable pieces . . . or women have just made them so.

The average American woman in 1980, statistics say, is longer—taller—and leaner than the American woman of a generation ago. But that's the average woman, that's not everyone; and, today, more and more American manufacturers—even "name" designers—are taking a long, hard look at women's need for a wide range of sizes. What's resulted is the growth of—and more designer involvement in—the large-size market (Gloria Vanderbilt, for one, makes "women-sized" jeans) and, suddenly, a new boom in petite sizes. Small women, now, have more options in buying clothes cut to fit them—rather than just stalking stores for grown-up-looking junior sizes. Diane Von Furstenberg's "Petites," her first under-5'4" collection, debuted this fall, is expanding in scope for spring; when Bonnie Cashin put a petite-sized stormcoat in her winter coat collection, it was one of the best-selling coats in the entire collection.

What's special—and works more than one way... dressing any size body...news for spring—summer—even next year

Watch: Tops on-the-move..."romantic" looks...sleeveless looks...strong stripes...when to refrigerate a sweater!

Tip from a sweater-lover: If angora fuzz is getting in your eyes—or on dark clothing, try sticking the offending sweater in the refrigerator for a few hours before you wear it. It's said to cut down on the fuzz count . . . but the sweater could come out a little clammy. . . . Seibu Department Stores, of Tokyo, have just taken shopping one step further: They've entered into an arrangement with Sotheby Parke Bernet to bring the auction house directly to Seibu customers. The main Seibu store in Tokyo will transmit bids and payments, then arrange the shipping of auction purchases back to Tokyo.

What's coming for summer?
Among other things,
stripes: awning stripes,
Roman stripes,
pinstripes, wide ones;
diagonals, horizontals,
bi- or multicoloreds.
You name the stripe,
some designer has it:
These are the
cleanest-looking patterns
you'll find right now. . . .
Sleeveless, too, is
everywhere—
and looking wonderful:
sleeveless jackets,
sleeveless sweater sets,
dresses, and blouses.
For summer, there are lots
of bare arms, undershirt
looks, and halters.

Feminine touches . . . There's, happily, a wealth of them to watch for in the spring collections: special details that soften or romanticize clothes, add some flirt or a little shine. You see flounces and ruffles—embellishing skirts, blouses, dresses, even, unexpectedly, on sweaters; marvelous laces trim dresses, blouses, and camisoles made to peek out from under softly translucent blouses. "Jewels" or small pearls are showing up on blouses, scarves, bodywear, flirty "bras"; polished chunks of turquoise, amethyst, rose quartz, and jade are linking up as special belts, mixing with black or shiny silver to make bracelets and earrings. Mary McFadden is using semi-precious stones such as lapis and peridot as "buttons" on blouses. What she's discovered: The stones are a charming, lovely detail . . . and they're also, if you can believe it, cheaper than some buttons.

Kids' Lib—in clothes: If you think what women wear today tells a lot about radical changes we've seen in life styles, you should take a look at the current (through March 15) "The Age of Innocence" show at New York's Fashion Institute of Technology. This first major American exhibit of children's clothing shows what's happened in the past 300 years as the idea of dressing "children" evolved—children, not mini-people. Today's children's clothes are looser, freer, brighter, tougher, and equally enchanting.

While most of us are counting the days 'til we can put this winter's clothes into storage, fabric-makers have already determined what's coming for next winter. And what they seem to be saying . . . from clues at Italy's massive Ideacomo fabric fair . . . is this: That next summer's stripes and geometrics will go on into cold weather. That rainwear will be made from a host of new and innovative fabrics, in everything from classic Irish riding cloth to almost Saran Wrap-weight plasticized materials. Dark, rich jewel tones are the major colors, anchored, often, with black or some shade of grey. For night, taffetas and organzas will again be important; but now, they're enriched by patterns—small checks or stripes—woven into the fabric. The gold story? Lots of metallic printed onto dark backgrounds—or the reverse. The most newsmaking fabrics, though, could well be the new reversibles: the thinnest woven—not bonded—woolens; one side the subtlest stripe, the other a beautiful, totally discreet geometric.

—KATHLEEN MADDEN

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Crème Fluide B21 for Body and Buste is a specially formulated beauty treatment designed to beautify your skin while smoothing away dryness.

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WHAT CHANGES, WHAT THE OPTIONS ARE...IN FASHION NOW

When we talk about change in fashion now, it's not to talk about hemlines and new colors. Change on a deeper level reflects a difference in attitude and approach, a different set of expectations and priorities. What determines those priorities today—not the whim of a fashion designer or the imperative of fashion "news"—but the ways in which you see yourself, the kind of demand you put on clothes from day to day, from day to evening. What succeeds—and what provides genuine fashion interest for all of us—the clothes that meet those demands easily and attractively.

To put it simply: the clothes you like the most and want the most are the clothes that work the best. And it's from that starting point that any real discussion of change has to come. In the '80s, the key to the kinds of clothes you're looking for is versatility. A versatility that goes beyond random pieces and separates dressing. Obviously, "versatile" clothes move and move well, but they do more: they are the clothes around which to build a wardrobe—reliable, uncomplicating. And when they do move, at each step, with each combination, you get a look that's complete.

Versatility reflects one shift in emphasis now. The other: the new sense of contrast in fashion. Contrasts in style between day and evening. More importantly, contrasts in ways of dressing for the same kind of evening—about which you'll be reading later. What all of these contrasts open up: possibilities for change of another kind, for stepping slightly out of character when that's what's wanted. And they all provide options—which is another key to fashion today. Options that allow for a certain element of delight—the pleasure of having the best of what you really need. And the best follows here—what to keep your eye on in 1980. . . .

• First, a word about the mood of the season. Within the total context of dressing today—cutting across the range of options, day and night—there is more ease, a feeling of softness. Distinctly out of place: whatever is over-structured, confining, strict. What was once a feature of sports-clothes dressing is a feature of dressing, period—and it serves as a guideline to the clothes you want most.

• And—because it has to be put in its proper perspective—a word about length. Hemlines are a magnet; they always attract attention. But length in and of itself is not an issue. What's true now: within the new softening of clothes and changing silhouette, there is a general shortening of hemlines. But there is no one new length that holds for everything; it's a question of proportion—certain things simply look better at certain lengths. One example: the new chemise you'll be seeing looks best just covering the knee.

• What *is* interesting: the variety of hemlines, the different ways in which designers are focusing in on the leg now. One way is with a shorter dress at night, but that's only one of many. There are dresses—there's even a new jumpsuit—that gently "balloon" over the knee for a rounded effect . . . there are softly draped skirts with hems that fall unevenly . . . wide almost-culotte pants that hit below the calf. Length becomes part of the contrast at night and one of the options that exist for day.

• A suit or the look of a suit remains the backbone of a modern wardrobe. But there are differences. The biggest: in the jacket—a jacket that's longer, softer, easier. If it's a suit with a skirt, the skirt is easier, a bit fuller. And if it's a jacket and pants, the pants are gathered or gently pleated at the waist, then straight-falling, clean.

• What has changed this season: there are new non-suit options that work the way a suit works. There's a new dress . . . a dress with the same self-assembled quality, the same polish, but approached from a softer angle. . . . There's a new chemise—narrow-falling but soft. It's not a shape everyone can wear; but, if you can, there are appealing, *modern* versions to keep your eye on. . . . There's a new skirt-and-blouse that work together as a look—one that starts with a definite, pulled-together line.

• Another option for day—another way you see the softening effect in fashion—the new "sweater-set" dressing. Two matching tops—not necessarily knitted—but the same print, the same fabric or both. What's particularly appealing—they combine the ease of sweaters, the presence of a suit.

• Something very interesting has happened to color. One direction for day: deeper, richer colors, slightly muted, desert-y colors—navy, henna, ebony, gunmetal, teak, vermillion. The depth of coloring lends richness to anything and lends "weight" and character to the season's lighter fabrics. And it's the kind of coloring that allows for versatility—it goes in a city, an office.

The other direction for day—the colors you'll find as you head into summer—pale shades. Not syrupy pastels but lighter colors with a whitened base. Within this range, colors that work as new neutrals: offbeat shades of grey, a pinked-beige, mauve, flesh-pink, olive-beige.

• At night, everything moves to a different beat. Colors change—now, sharper, brighter. In unexpected mixes: a chartreuse jacket that goes over a plum shirt and red pants, the flash of a bright yellow dress or one that's violet, the impact of red with brilliant blue. Fabrics change. Silks become richer, more decorative in texture. You start to see the thinnest crushed velvet . . . lace—as a single piece, as a whole look. And, the fabric you see the most, taffeta—in pale colors, in bright colors, in hand-painted prints.

The biggest change at night: the contrasts, the way all the new options come into play. The option of being in one of the new chemise-dresses. Or, for the same kind of evening, a decorated sweater and softer pants. For a different evening—a different level of dressing: a short, strapless black lace dress. Or . . . the most beautiful blouse in jet-embroidered georgette over crêpe pants.

• On the same level of inventiveness, of enjoyment—the new accessories. Color is the first difference: lilac, mauve, orchid-pink, turquoise for bags, belts, bracelets . . . all of which strike a new balance worked against neutrals. . . . There are new shapes—in a bag, it's something smaller and neater—more of an "accessory." . . . In the new bracelets, the added difference of texture—translucent hand-sculptured bangles to wear on bare skin, to contrast with lighter-weight fabrics.

Where color works best to "finish" a look—the new clean-lined spectator pumps in all the new lilac-orchid colors. Combined as a bicolor shoe they have a different kind of impact, work as an anchor with the soft line of the clothes.

• Whatever the options in fashion, there are parallel options in beauty. And whether you're talking about hair or makeup now, there's a certain versatility. In hair, it comes from a new cut—shorter on top—softer, but controlled—and longer in the back: it gives you the best of both worlds. In makeup, it starts with healthy-looking skin, which means it starts with care and treatment. With that as a "base," the approach to makeup for day is minimal, nonexcessive. Anything that looks like too much *is* too much.

At night, it's a different story. There's more color—soft pink-to-mauve colors—applied with a new sense of confidence. There's more shine, a shimmered opalescence—applied with the same sense of confidence. It's another way to look, another option. It always comes back to that. Increased options. New choices—it's part of the way you live now and the theme of this issue. . . .

A LOOK AT THE new priorities,

ON THESE 12 PAGES, THE THINGS THAT MAKE A DIFFERENCE FOR AN AMERICAN WOMAN IN 1980

new options

In any discussion of American women—how they look, how they live, and what's ahead in both categories for the coming decade—you have to talk about options. The reason is simple: women today face more choices, more conflicting and competing demands in every area of their lives. It's a natural outgrowth of the changes that have been happening over the last few decades—quiet, careful, purposeful changes. And, as a result, there's a very different American woman today. Stating that is stating the obvious—but, obvious or not, the starting point *is* that woman. One who is unique. A woman who has much more freedom, economically and psychologically.

More awareness. A woman who is more active and, in most cases, performs a delicate balancing act—tightroping between a working and an at-home life. A woman who has developed greater self-assurance and a new kind of confidence.

What's also true: the changes have affected all aspects of a woman's life—fashion no less than any of the others. In fact, one of the biggest and most significant changes—the way American women have become their own "style setters," fashion leaders instead of followers, and the way they have imposed their own values—realistic, down-to-earth—on the way they dress. Today, the idea of fashion as status, as membership in a privileged club—with a small number of "ins" facing a world of "outs"—no longer exists. There is less conformity; few, if any, penalties for difference.

What gives fashion its relevance now: the way it relates to the woman who wears it and meets her expectations. When it's an American woman, there's a unique set of expectations—based not merely on what looks good, but on how well something works in a larger context. Style—if it ever did—no longer separates out from life style. What works best works on many levels—the way a woman lives today.

Which doesn't mean fashion no longer exists to delight, to provide pleasure. It does and it always will. And it doesn't mean women aren't looking better, looking more attractive—they are and will continue to look even better and to take better care of themselves—as they are out in the world and having to present a certain image.

But the approach is different now and yesterday's attitudes play no part. In fashion, definite needs and priorities have to be recognized; options provided. On the following pages, a look at the clothes that do that best at the start of 1980...and, at the same time, a look at the ways in which the framework itself continues to change...

Marie-Christine Barrault...

THE FRENCH ACTRESS WHOSE EXUBERANT—AND SOMEHOW WHOLESOME—FLING AT ADULTERY IN *COUSIN, COUSINE* THOROUGHLY CHARMED AMERICAN AUDIENCES OFF SCREEN. SHE'S A WOMAN WHO'S OPTED "TO HAVE BOTH WORLDS—WORK AND MOTHERHOOD WITHOUT REGRET OR GUILT THE ENVIABLE RESULT TWO "REALLY HAPPY" CHILDREN A THRIVING CAREER HER NEXT ROLE —A BIG ONE—IN WOODY ALLEN'S YET-UNTITLED NEW MOVIE AND A POSITIVE ATTITUDE ABOUT HERSELF IN THE WOODY ALLEN FILM. SHE PLAYS, "A REAL WOMAN—WITH HER FEET ON THE GROUND CLEAR, SIMPLE, NATURAL (THROUGHOUT THE MOVIE AND IN THE PHOTOGRAPH *AT RIGHT*, SHE WEARS ABSOLUTELY NO MAKEUP). THAT'S WHAT I FEEL ABOUT MYSELF BECAUSE I AM BLOND WITH BLUE EYES PEOPLE ALWAYS SAY I'M ROMANTIC I'M NOT A ROMANTIC I'M A VERY HEALTHY WOMAN" AND A VERY NATURAL BEAUTY

John Stember

THE PERFECT EXAMPLE OF MODERN VERSATILITY OF MODERN FASHION AT ITS BEST HALSTON'S NEW SOFT SILK BLOUSE AND DRAPED FULLER SKIRT *RIGHT* TOGETHER A WONDERFUL WAY TO DRESS FOR DINNER COCKTAILS A SCREENING THE THEATER FOR ANY EVENING SHORT OF THE VERY "BIGGEST" ANY SEASON AND FOR ALL ITS PRESENCE YOU NEVER LOSE THE SHIRT-AND-SKIRT EASE. THE RELAXED UNCOMPLICATED STYLE. AMERICAN STYLE IN FRAGRANCE – HALSTON PERFUME HALSTON ORIGINALS DOUBLE SILK CREPE DE CHINE BLOUSE (ABOUT $400) AND SKIRT (ABOUT $720) ELIZABETH ARDEN SALONS MARTHA PALM BEACH, BAL HARBOUR LILLIE RUBIN SOUTH & WEST HARZFELD'S SAKOWITZ. ALL HALSTON BOUTIQUES EARRINGS, BELT, AND CLUTCH PURSE, ELSA PERETTI OF TIFFANY OTHER ACCESSORIES NEXT TO LAST PAGES HAIR JOHN SAHAG MAKEUP SANDRA LINTER

FASHION: THE NEW OPTIONS

Everything you expect from fashion today is symbolized by the clothes on these pages. The attractiveness. The ease. The modern but un-gimmicky sense of style. And—key to dressing now—the versatility. What's true of all the clothes here: they provide options, they work and keep working...time after time, season after season. Not in a random hit-or-miss way, but by design—giving you look after look, each one finished, polished. In 1980, anything less is simply not enough.

Denis Piel

Presence—the new signal

There is a difference in the way we are beginning to feel about ourselves now, something new we really want and really like when we catch the sense of it. I think the quality might be presence. It's a nice, steady authoritative strength—perhaps best defined as the ability to project an air of ease, poise, and self-assurance. Our attitudes come through now, straight across; we no longer approach our goals on the bias.

There's a directness, without impatience, a kind of contemplative dignity, that also comes to mind. Women who have presence seem at once seasoned and ageless—they often have the aura of survivors, of having overcome, but they do not have the vanity of martyrs.

Energy is part of this presence, but nervous energy is not the same thing. I think of my grandmother, who ran a massive catering business. Her energy came out of a deep serenity, goals met daily, and if not met, she had the ability to say "the hell with it, let's relax and have some tea and raspberry jam." She had a wise, soft, smiling grace; one might say it was womanly; but it was simply human, so very far from submissive, so very far from dependent.

Is it by accident that one of the ways we acclaim presence is by saying "She's a natural!"? Presence does not require adornment—it is almost always understatement. We used to deal with a lack of assurance by compulsive artifice. Presence is understanding that fashion is there to delight, enhance, and amuse, not to disguise. A woman with presence has selectivity; the fundamental personality radiates through an appearance which is grounded in confidence, nervy in its choices. Never fragile or ambivalent. She will not be coerced into a look. She has the daring to be as she really is in the presence of the "other." She has such a sense of self that she does not need always to be talking about herself for reassurance. She admits mistakes and has no time at all for pretentious trivia or the outmoded modesty of attitude and behavior which used to define femininity.

I think of the young woman in a Jeep truck driving next to my Jeep truck one day last fall. We have something new going for us. I was driving home in my red Cherokee—hers was yellow. She had a baby in a seat strapped in next to her. I noticed her coming up behind me, and for several miles we sped along, passing each other in a competitive kind of dance. When I caught a glimpse of her face, there was this ease to her expression, an amused self-assurance and something else. We were playing a game only men used to play, in these high-riding, tough cars, negotiating our moves with care and confidence. I thought of how I used to look at women riding by in cars and sitting next to their men like the family dog, like the baby in the carseat of the other Jeep, whose driver sort of saluted as she turned off the highway speeding on up north.

In his new book, *Heyday* (Little, Brown), my father, Dore Schary, describing his time as the head of MGM, talks about "the motor," his word for "star quality." I remember sitting in our projection room, watching screen tests: gorgeous, gleaming men and women flashed by, smiling, speaking a line or two, turning, in their brief bits of film. Then, suddenly my father would signal the projectionist to run a test over. The presence was there. It was unmistakable even to a child. Rarely was it flamboyance, which is often a way of covering up for the lack of presence. Stars whose legends persist *(Continued on page 200)*

CLARITY. DIRECTNESS. A SENSE OF SELF—THE DIFFERENCE

BY JILL ROBINSON

Denis Piel

TO INCREASE YOUR OPTIONS, A BLOUSE "SPECIAL" ENOUGH TO SET UP A SERIES OF FINISHED LOOKS. WITH MATCHING OR UNMATCHING PIECES, IT BECOMES A BASE FOR DRESSING THE RIGHT KIND OF BLOUSE. *FAR LEFT* – CALVIN KLEIN'S WINDOWPANE PLAID SILK CREPE DE CHINE WITH CONTRASTING BORDER – COLLARLESS, SOFT, *STRONG* (ABOUT $190) HERE, WITH COVERT LINEN TROUSERS (ABOUT $150) MACY'S, HERALD SQUARE, HUDSON'S, FROST BROS.; ROBINSON'S, CALIFORNIA, NORDSTROM .. NOW, A MORE CASUAL APPROACH TO A PULLED-TOGETHER LOOK FOR DAY. *LEFT* PERRY ELLIS' NEW PERIWINKLE LINEN JACKET AND HIP-PLEATED GREY PANTS WITH A SIDE-BUTTONED PINK BLOUSE, KNITTED SWEATER VEST IT'S A WHOLE OTHER TAKE ON A SUIT . A WHOLE OTHER STYLE JACKET, ABOUT $160, PANTS ABOUT $48, BLOUSE, ABOUT $60; VEST, ABOUT $120 HENRI BENDEL; RICH'S, PERKINS SHEARER ACCESSORIES, SEE NEXT TO LAST PAGES

Denis Piel

trade-offs — the deals you make with life

SUCCESS—NOW, MORE THAN EVER, IT'S A MATTER OF CHOICE

BY BLYTHE BABYAK

As opportunities for women have grown, our attitudes towards ourselves are changing. We demand more. Try hard to be superwomen—first-rate career women, tennis players, hostesses, friends, mothers, and wives. We tend to feel guilty if we don't do it all, and do it all marvelously. Small wonder some women are always in motion without making any sphere really their own, while even some of those who've made it feel frazzled, as if they've been juggling too much for too long.

The "new woman" has become a cliché without ever having found a proper definition. We can get so confused by the proliferation of women's roles and the superwoman rhetoric that no amount of accomplishment, care, or service ever seems to be enough.

Too many women have taken their expanding opportunities to mean they're supposed to be best at everything, develop all their potentials to the fullest. But all ambitions aren't compatible. Some can overrun and choke the others. We have to approach them in a special way, applying what we've begun to realize about the limits of growth for the planet to ourselves.

Not that we can't grow more, but that we have to plan for it. It's time for us to be at ease with our aspirations and to focus on just what we want. The flip side of expanding opportunities should be well-ordered priorities. The "new woman" can't be all things; she should be just the ones she chooses. While the 'sixties and 'seventies were about "keeping your options open" and "going with the flow," the 'eighties will be about directing your own energy flow. Seriously debating the pros and cons of each option; making a decision and fully committing yourself to a choice. A few solid relationships and accomplishments are worth a universe of options.

TRADE-OFFS

Life is one long series of trade-offs. We have to pay a price for what we want. Options become realities only through work, time, and the kind of commitment that often precludes exercising other options. Our country can produce more energy if we abandon some environmental controls—but what will that do to the air we breathe? When the economy is inflated, raising the prime rate can cool it down—but that can also trigger unemployment. Budgetary questions are perhaps the clearest example of trade-offs: on the national scene, do we commit our resources to guns or to butter? Even in choosing a wardrobe, do you buy the blouse today or save to buy that suit in a month or two?

Much more important and complex personal issues are also resolved through trade-offs. There are many things worth doing, but we have only so much energy and time. If you're building the foundations of a career, you may have to skimp on some of life's extras: you won't see a rising young executive at the movies three times a week. If you're dead set on an early success, the basics might have to be delayed. A child is priceless; but caring for one requires time, attention, and sacrifice. A good relationship is important, but that takes work too. Even your choice of mate might be a trade-off. More than a few women still look back fondly on the romantic, irresponsible man they turned away for someone more dependable.

We might trade the security of working for a large, established company for the freedom but greater insecurity of working for ourselves. We might pass up a job with a good salary for a lower-paying one that appeals more to our sense of purpose, or drop a string of casual relationships to concentrate on one. We may feel secure enough to take a more balanced view and give less to our careers for a few years to give relations and family space to grow. We can take up ballet again or go for *(Continued on page 129)*

WITHIN THE WHOLE CATEGORY OF DRESSING FOR DAY—DRESSING TO BE "SEEN NOW, THE OPTION OF A DRESS WHEN IT'S A DRESS THAT HAS THE STYLE, THE WELL-ASSEMBLED QUALITY OF THE ONE, *RIGHT.* FROM BILL BLASS STRIPED SILK CRÊPE DE CHINE WITH A NEW GENTLE SHAPING A SOFT NECK-TIE SHORT FULL SLEEVES PLEATED AT THE SHOULDER AN EASY FRONT WRAP SKIRT THE TOTAL EFFECT CHARMING BUT VERY WORKABLE THE SAME IS TRUE OF THE BILL BLASS FRAGRANCE—SOFT, SUBTLE DRESS, ABOUT $760 ELIZABETH ARDEN SALONS BALLIET'S FROST BROS FREDERICK & NELSON ACCESSORIES NEXT TO LAST PAGES

(Continued) the company sales record later.

It's something of a circle game. We fashion our trade-offs; and they, in turn, shape us. Can you imagine acting independent if you stayed with a domineering man? Or picking up the kids each day after school if you were playing hardball business?—You could do it, of course; but you would be fighting the tide of your trade-off every day, and that would drain energy.

Our trade-offs are the underlying decisions from which habits flow. Once chosen, whether actively or by default, trade-offs start acting like the servants in Molière's comedies and manage us. Different kinds of careers, relationships, and life styles draw out some traits and submerge others. The academic will tend toward the theoretical and the businessman toward the concrete. Our sense of responsibility and self-assurance grows in certain jobs, as can our sense of helplessness if we stay in relationships that aren't trade-offs but simply traps. We have a lot more control over who we eventually become than some of us might think.

Our choices deserve our attention. You can't let the decision simply happen: marry the man you're living with, for example, simply because he keeps asking and the lease on your apartment has just expired. Nor should you simply try to *feel* your way through everything. Being in touch with your feelings is an important part of discovering the trade-offs that are right for you,

trade-offs —the deals you make with life

"THE NEW WOMAN CAN'T BE ALL THINGS: SHE SHOULD BE JUST THE ONES SHE CHOOSES"

but only a part of it. What *feels* right, or at least easiest, now—telling someone off, quitting, leaving—can become a first-rate disaster in no time. Your emotions and impulses have to be submitted to a calm and rational eye.

Intelligent choosing isn't easy. Once you've invested a part of yourself in something, the tendency is to stay—even if the job or relationship is unhappy. Even if you know it's working against you in many ways. Making trade-offs is complicated by the fact you're rarely weighing apples against apples, but trading two apples and three peaches for three pears and an orange. How do you weigh the fulfillment of a relationship against the return of a high-powered job? How do you decide you don't have time for a baby, or whether you'll regret all your life not having had one?

Snap—truly impulsive—life decisions are rare. Decisions that often appear spur-of-the-moment have been building over time. A few people are lucky enough to know what their lives are about from the start and keep on course without too many problems. Others try this, then that, waiting for the right person or situation to come along and make our crucial choices for us.

Such expectations bar the way to serious choices. We have to acknowledge life the way it is, with the less-than-optimum circumstances it often offers. We have to learn to compromise, when to compromise, and when we mustn't. Some of the best decisions are made by people who suddenly wake up, take a hard look, and ask themselves—Is this what I want? Am I on the right path? Do I respect the people around me? Do I like the person I am becoming? *If I go on like this*, in fifteen or twenty-five years will I feel that I've wasted my life?

TODAY'S TRADE-OFFS

Many of the trade-offs women are making today revolve around work and the increasing importance of independence, of feeling we can cope for ourselves. To many of us, leisure is much less important than the knowledge that we can pay our own way. That we're doing something worthwhile and important.

A bright incisive mind and the ability to give to a job are not sex-linked characteristics. Participating *(Continued on page 200)*

A KEY TO VERSATILITY NOW YOU'RE NOT SIMPLY LOCKED IN TO CLASSIC" PIECES SOMETHING UNIQUE. TOTALLY UNEXPECTED CAN BE A CONSTANT ELEMENT IN THE WAY YOU DRESS AND NOTHING GETS THAT MESSAGE ACROSS FASTER BETTER – THAN JEAN MUIR'S SENSATIONAL LEATHER JACKET *LEFT* A WONDERFUL SHAPE – FULL SLEEVED. WITH A JUMP AT THE SHOULDER. NARROW AT THE WAIST – IN A WONDERFUL OFFBEAT SHADE OF PURPLE HERE OVER A WHITE MATTE JERSEY T-SHIRT AND NAVY JERSEY SKIRT JUST AS STRIKING WITH PANTS WITH DIFFERENT SKIRTS. WITH ANY NUMBER OF THINGS FOR DAY OR DINNER – THE MORE YOU WEAR IT. THE MORE YOU WANT TO WEAR IT! JACKET ABOUT $895. T-SHIRT ABOUT $310. SKIRT ABOUT $325 HENRI BENDEL NAN DUSKIN CHUCK JONES & JACK PARKER. PALM BEACH AND BAL HARBOUR. ULTIMO CHARLES GALLAY.TO ORDER SAKOWITZ . THE SOFT MAKEUP FROM HELENA RUBINSTEIN S SKIN LIFE COLLECTION ACCESSORIES. NEXT TO LAST PAGES

Denis Piel

Living
'eighties style:
Farrah Fawcett's
got-it-all
California house

WHAT MODERN MEANS NOW

In Hollywood's heyday, movie stars' houses were more like elaborate movie sets than real places to live. Today, all that razzle-dazzle has been translated into living concepts that fit right in with our thinking on what glamour really means for the 'eighties. Film and TV star Farrah Fawcett's California ranch-style house is a prime example of the way we'd like to live if we could—and how! She wanted, and got, with the help of West Coast designer Stephen Chase, a house that is as vital and attractive as she is—not just a setting but a support system for her energetic way of life.

Imagine having under your own roof, as Farrah does, a racquetball court, a sauna and room-size Jacuzzi, an exercise machine housed in its own room, and (outdoors) a swimming pool. Skylights let in sun throughout house; plants thrive.

Friends are entertained in the living room, one end of which contains a "media wall" holding the latest in stereo and TV equipment—a Betamax, a huge Advent TV screen (everyone seems to be taking to big-screen viewing)—and the "playroom," a room so completely well supplied for casual relaxed evenings over buffet supper that it could be a house in itself. Movie-star glamour? A great way to live now.

Farrah works out several times a week on racquetball court, in new wing of house. One end of her living room, *upper right,* is like a projection room: "media wall"—wooden panels carved in French Canadian design then waxed to a glow—holds Advent TV screen, and, invisibly, Betamax, stereo system, bar; projector set in floor. Second view of living room, *lower right,* navy-blue suède in herringbone pattern covers walls ("I wanted a glamorous nighttime look"); couches, chairs are covered in batik. Rug was designed in batik's colors. Table is made from old Morrocan door.

Photographer, Karen Radkai; hair design, José Ebar

1. After a workout on the racquetball court, a day on the movie set, Farrah unwinds, looks over a script, in her room-size Jacuzzi off her bedroom.
2. Farrah relaxing in her "gazebo," a little outdoor room near the swimming pool, with a spectacular canyon view.
3. In her wooden-beamed "English" country kitchen—all the up-to-date conveniences: microwave oven, dehydrator for drying fruits, easy-to-reach shelves that pull forward. Very much a kitchen for the 'eighties. To be added soon: a built-in barbecue. Farrah loves Southern cooking, baking ("There's always something fattening around here, but I exercise so much that it's not a problem").
4. The "playroom"—a 25-by-40-foot addition to the house, looking like a sophisticated mountain cabin, flooded with sun from skylights, filled with plants—is where most of the entertaining happens. French doors open onto the pool—never heated because Farrah loves to take a cold dip after a sauna. Guests warm themselves by a fieldstone fireplace, eat chili, Brie, salad. Hand-painted wool covers cushions on bleached wicker furniture.
5. Farrah's bedroom: a warm mix of prints, a Portuguese needlepoint rug, a cozy fireplace ("A bedroom fireplace is what sold me on this house").
6. The racquetball court. Friends are invited to drop in for a match, take a Jacuzzi or sauna afterwards.
7. Working out on the Universal Gym: "Ten minutes a day for firm muscles."

Karen Radkai

"This is a house that unfolds — it doesn't hit you all at once. You have no idea what is here when you first come in"

WHAT MODERN MEANS NOW

Patrick Demarchelier

Paris news: what's best, what to watch

True . . . there was space-age science fiction, the early '60s revisited, and a parade of runway jokes and theatrics. But that's not the whole story. There were clothes in Paris that tempted you back for a second look—and a third. Charming, attractive fashion with a definite, modern (i.e., non-retrospective) point of view. And from those clothes—our choices—one came away with a sense of news, with new options, and fashion ideas. Ideas to watch for this season . . . and next. The best, on these fourteen pages . . .

●**The longer jacket:** easier, softer, always reaching the hip. A jacket that went over pants, a fuller skirt, a dress. Very different not only in look, but in feeling from the very tight, nipped-in versions of jackets seen in recent seasons.

What to watch...New options at night. Now, for the same evening, there's a wonderful short dress, a perfect "classic" pyjama...and there's a difference!

●**A short dress at night!**—all over Paris. Not scaled-down versions of something big and bouffant—but small, flirty, inviting. And a whole other option for evening.

●**The chemise**—the shape everyone tried. The best—and there's no question some are a lot better than others—straight, narrow-falling, still easy. The best length: just covering the knee.

●**A soft coat:** straight, simple, with the slide-on ease and versatility of a sweater. The other coat to watch: a raincoat in a thin, glazed fabric, an unexpected bright color.

●**The new variety in pants dressing.** Everything from softer, fuller pants to pants straight as sleeves. Above-the-ankle pants. Terrific new takes on warm-up pants. The message was clear: pants are alive and well and more important than ever!

●**Bicolor dressing**—it was a theme in the last Saint Laurent collection couture; this time, it went throughout the ready-to-wear. Black and white. Navy and white. In stripes. In clean geometric prints. In accessories as well as clothes. . . . Another direction—for hot weather—pale, pretty Jordan-almond and sherbet colors.

Left: From **Saint Laurent**, the sexiest little dress in Paris—his bias, ruffled, one-shoulder satin crêpe. About $585. Saint Laurent Rive Gauche New York; Saint Laurent Rive Gauche Washington, DC and Chevy Chase; Balliet's; Sakowitz; Saint Laurent Rive Gauche, Beverly Hills. . . . *Right:* A new Saint Laurent pyjama—a look to count on any evening. Black and white silk, with a longer wrap jacket, bicolor pants. Crêpe de Chine jacket, about $695. Pants, about $275. Saks Fifth Avenue; Saint Laurent Rive Gauche, Manhasset, NY; Saint Laurent Rive Gauche, Atlanta; Woolf Brothers; Bonwit Teller. Hair, these pages: Garren at The Plaza; makeup, Alberto Fava. Accessories, last pages.

Patrick Demarchelier

At **Chloé,** Lagerfeld's beguiling little chemises—all on the bias, weightless, charming. The one, *left,* gently ruffled and belted, in black-and-white silk crêpe de Chine. About $1,500. Saks Fifth Avenue; Nan Duskin; Barton/ Sligh's; Martha, Palm Beach and Bal Harbour; Harzfeld's; Frederick & Nelson. . . . From **Ungaro,** *above,* a new soft pullover top, easy as a warm-up. Here, as a little jacket, but you saw it every way—as a blouse, a cardigan, the top of a two-piece dress—for every hour. This, silk crêpe de Chine print edged in knit, the same shape repeated in his piped T-shirt. Jacket, about $375. Silk piqué T-shirt and pants, about $595. Emanuel Ungaro Boutique New York, Palm Beach and Bal Harbour, Detroit, Houston; Saks-Jandel; Neiman-Marcus. Piaget watch. Additional stores, accessories, last pages

Paris news

What to watch...A prettier chemise...a new-shape top...clean, geometric prints

From Marc Bohan at **Dior,** *above,* as much "dressing" as you need wherever it's warm. A shorter sundress, a longer jacket—uncluttered, belted in the back. In linen. Lou Lattimore. The rich color here: Dior's Scarlet Magenta Soft Colouring Creme on the cheeks; Winter Red Lipstick with Natural Gloss. . . . Unbeatable: the **Yves Saint Laurent** style, his wit! *Opposite:* Part of the impact here—the gutsy, graduated striping, the wrapping at the waist. Separated—the Zouave pants are an offbeat change of pace; the T-shirt goes nonstop, anyplace. Both in cotton sateen. Saint Laurent Rive Gauche New York Boutique Femme. Details, next to last pages.

What to watch... Clean, bold bicolor stripes. How they sharpen the look of a polished dress and jacket...the new Zouave pants ...the "hottest" T-shirt in Paris

Patrick Demarchelier

What to watch...The longer jacket, day and night....A new chemise-in-pieces. A gentler take on bicoloring for summer

The best longer jacket, *far left*—**Ungaro's**. Here, in purple silk taffeta over two of his other signature pieces: the piped bicolor silk T-shirt; and narrow ankle-length warm-up pants in a silk rollerskate(!) print, with knitted cuffs. Jacket, about $675; T-shirt, about $295; pants, about $285. Late March at Ungaro Boutiques, New York, Palm Beach, Bal Harbour, Houston; Saks-Jandel; Neiman-Marcus. The perfect chemise at **Chloé**, *left*—Lagerfeld's bias 9/10 tunic: narrow, straight-falling, simple as a T-shirt—over a knee-grazing, narrow underskirt. In new pale-for-summer colors. Silk crêpe de Chine, about $950. Saks Fifth Avenue; Nan Duskin; Rich's; Barton/Sligh's. Accessories, details, see next to last pages of this issue.

Patrick Demarchelier

Patrick Demarchelier

What to watch...The longer jacket...the new proportion of a chemise...a real-coat coat, easy as a sweater

At **Armani** . . . the best tailoring . . . it counts! The key to his suit, *opposite*, a longer, easier jacket; proper trousers; and always! a beautiful blouse. Available here: jacket in khaki-color, trousers in navy (both wool garbardine), about $715; blouse in grey/white/Burgundy striped silk, about $245. . . . For the fans of **Claude Montana**, a look meant to "stand out," *opposite, inset:* His shaped beige linen jacket, gold-piped and ornamented, the shoulders exaggerated but soft; straight matching pants; a tucked, pleated beige silk taffeta blouse, about $1,110. Another **Givenchy** chemise, *above*, the same irresistible shape he showed again and again. In multi-striped silk crêpe de Chine, about $860. . . . At **Chloé,** Lagerfeld did the coat everybody loved, *right*, spare, straight, soft as a sweater and just as versatile. Here in a pale color (wool blend), about $1,750. With ivory wool flannel pants, about $325. Details, next to last pages.

What to watch...A short dress for evening! It's another way to look, a different way to feel

At **Chloé,** Lagerfeld's show-stopper! *Opposite:* One-shoulder bareness, brilliant color, a geometric sequin/bugle-bead design. The surprise: it weighs next to nothing. In silk crêpe. About $3,500. Henri Bendel; Nan Duskin. . . . Everybody did chemises. But **Givenchy's** gave you a feeling for dresses again. What did it, *left,* the easy way it falls, its narrowness softened by draping; the just-over-the-knee length; the strong blocks of color. About $695. Saks Fifth Avenue; Givenchy V, Miami; Sakowitz; I. Magnin; Frederick & Nelson. Piaget watch. Details, accessories, see next to last pages of this issue.

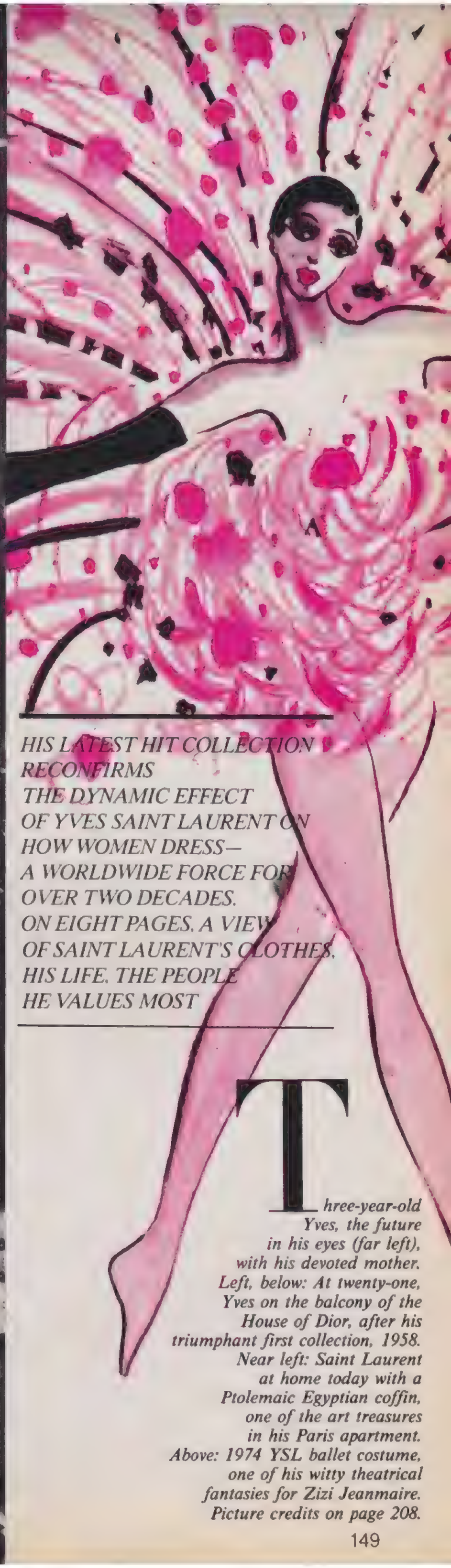
Patrick Demarchelier

What to watch...A new thinking on bareness—the one-shoulder top, sleevelessness. More options at night—a short dress...a beautiful top and pants

At **Chloé,** a dream of a dress, *right.* Everything about it—Lagerfeld's one-shoulder top, the flat bias-ruffled skirt, the maize-and-black silk jacquard print edged in sheer black tulle, the weightlessness—is irresistible. About $1,495. Saks Fifth Avenue; Nan Duskin; Martha, Palm Beach and Bal Harbour; Harzfeld's; Neiman-Marcus; Giorgio, Beverly Hills. Another way to look at night—**Valentino's**—*far right,* which turns on a wonderful top. One of his soft bias-ruffled blouses in brilliant coral over perfect black silk crêpe de Chine evening pants. Silk organdy top, about $850 Pants, about $370. Late Feb., Saks Fifth Avenue, NYC; Valentino Boutique, Washington, DC; Martha, Palm Beach and Bal Harbour; Hattie; Sakowitz; I. Magnin. Accessories, additional stores, next to last pages of this issue.

Patrick Demarchelier

SAINT LAURENT ALL THE WAY



HIS LATEST HIT COLLECTION
RECONFIRMS
THE DYNAMIC EFFECT
OF YVES SAINT LAURENT ON
HOW WOMEN DRESS—
A WORLDWIDE FORCE FOR
OVER TWO DECADES.
ON EIGHT PAGES, A VIEW
OF SAINT LAURENT'S CLOTHES,
HIS LIFE, THE PEOPLE
HE VALUES MOST

Three-year-old Yves, the future in his eyes (far left), with his devoted mother. Left, below: At twenty-one, Yves on the balcony of the House of Dior, after his triumphant first collection, 1958. Near left: Saint Laurent at home today with a Ptolemaic Egyptian coffin, one of the art treasures in his Paris apartment. Above: 1974 YSL ballet costume, one of his witty theatrical fantasies for Zizi Jeanmaire. Picture credits on page 208.

"Yves Saint Laurent made Paris worthwhile"— that was the consensus of those who saw the other spring ready-to-wear openings. Saint Laurent showed them a smashing collection that was fresh and boldly noticeable for its wit. His latest clothes again confirmed Saint Laurent as the most interesting designer of our time. Here, an inside look at his career, his life.

BY G.Y. DRYANSKY

Like a nobleman in by-gone times, Yves Saint Laurent lives by a motto. *Tout . . . Terriblement*! You can anglicize that as "Everything . . . All the Way!" keeping in mind that a note of suffering gets lost in the translation, as it never does in his life. Saint Laurent reminds you that the line comes from Apollinaire, but he seems all the same to have been born with it stuck in his head. Pierre Bergé, who has shared his life and his career as a business alter-ego, likes to repeat that Saint Laurent was also "born with a nervous breakdown."

In the two decades this forty-three-year-old has carried celebrity on his stooped shoulders like an orphan bearing his brother, you might have expected him to have fallen prostrate at any rise in the road. He and his talent prevail, terribly strong. At what seemed the height of his career, about five years ago, the specter of middle age, his difficulty at intimacy with others, and above all, the engulfing hardship of his work began to drive him wild. His life *(Continued)*

THE WORLD OF SAINT LAURENT: HIS GUIDING SPIRITS. WOMEN WHO IGNITE HIS IMAGINATION

Small, private, the world of Yves Saint Laurent centers on the team of women who work with him and friends who nourish his insatiable interest in the arts. Surrounding himself with beautiful things, Yves stays inside his Left Bank duplex, says he gets his inspiration by "opening the windows for a whiff of what's coming." Working in theater and ballet provides his realm for fantasy. *(Picture credits on page 208)*

Above: Final touches by Yves Saint Laurent behind the scenes before showing of collection

Below: Anne-Marie Muñoz-Yagüe

Below: Betty Catroux

Below: Marina Schiano

Business partner Pierre Bergé with Saint Laurent and their dogs

Paloma Picasso wearing YSL's dramatic matador jacket

Apartment's Oriental room: Ming Buddha

YSL's mother, Lucienne Saint Laurent

Costumes for Roland Petit's ballet "Rapsodie espagnole," 1962

Loulou, Anne-Marie, Yves

Saint Laurent's preferred room with Lalanne sheep sculptures

Zizi Jeanmaire

Loulou de la Falaise Klossowski

(Continued) became littered with scandal. Stories of drugs, drink, depression.

He passed through it all, and out of it all. I have a pained memory of his trembling as we rode an elevator together toward his Fall 1976 Rive Gauche collection. But when I spoke to him recently, he was sitting, serene as a lazy successful younger son, in his Marrakesh villa.

Saint Laurent has been experiencing psychotherapy. Let's hope it won't make him turn his back on that exterior madness of having to prove four times a year, with his couture and Rive Gauche collections, that he is still called "the king of fashion." No kingdom has ever asked such painful rites of a ruler. Painful and hypocritical—because no one beyond an editor looking for one day's minor headline, or a fashion writer traveling on expenses, sincerely hungers for big news in fashion four times a year. Saint Laurent's great gift, as Geraldine Stutz, the president of Henri Bendel, once put it "is that he's clairvoyant. He senses what women will want and does it in ways they never dreamed of." And sometimes women want designers to leave their wardrobes pretty much alone. Some of his most appropriate collections, in my mind, have been called his dullest. On the other hand, he's never fallen prey to the doctrinaire or bigoted self-righteousness that ossified the careers of Chanel and Balenciaga, great as they were.

"Chanel found perfection and stayed with it," Saint Laurent once told me, with defensive admiration. And sometimes, railing against the fashion of the latest generation of French designers ("fit for three queens who go to discothèques") or against the street, he sounds like Chanel herself, hissing at the world while she clutched your hand on the steps of the Ritz, after dinner, afraid to be alone in her bedroom the rest of the night.

But Saint Laurent can talk like that while his mind keeps cruising, looking for the crossroads where the mood of the world at large meets the theatrics of his imagination. Those encounters are his best collections.

Loulou Klossowski, who works alongside Saint Laurent, provoking his fantasy and creating his accessories, says: "We tango between seasons when you wonder whether anyone needs more than a black skirt and a sweater and some jewelry and the times when you want everything to be like a devastating feast—wild, gay, spirited."

This expanding and contracting of Saint Laurent's imagination, the seeming

manic-depressiveness of his talent, is paradoxically the exercise that has built his lasting strength. Anthony Burgess once wrote about one of YSL's most flamboyant collections: "Nobody has to swallow the whole rich draft, nobody could. But you can sip, you can make your own mild cocktail of the ingredients." The ingredients are the essential Saint Laurent shapes, the proof of his intelligence about anatomy, and about usefulness in clothes—his blousons, his tunics, his blazers, suits, and knockabout raincoats, patiently revised season after season. His dull collections are like stockpiles of essentials in times of famine.

After all, he is not the king of fashion. Who really wants a king these days, to lead women from one crazy height to another? For Bergé, "Yves doesn't even propose fashion, he draws conclusions." For me, he's been the one couturier who has managed to live on in the castle of the dead kings and queens as fashion's strange and wise master of revels.

"Yves," says Bergé again, "is someone with exceptional intelligence practicing the trade of an imbecile." Saint Laurent has more esteem than that for his work. He calls it "a minor art."

You needn't believe that all other clothing designers are imbeciles to understand that not everyone creates dresses for the same reasons.

There are a handful of talented young designers in New York with a marketing sense beyond comparison, and the future may well be theirs. They design beautiful *passe-partout* clothes with no obvious caste stamp to them, for women who

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SAINT LAURENT: "PICASSO FOR ME MEANS THE PERMANENCE OF CLASSICISM AND BREATHTAKING IMAGINATION... CHANGING REALITY WITHOUT ABANDONING IT."

Saint Laurent showed, in July 1979, an autumn couture collection drawing its major themes from the works of Picasso, whose massive exhibition opened later in Paris's Grand Palais and drew those who came in October to view Saint Laurent's spring and summer 1980 ready-to-wear. From that collection, tricolor pattern of classic sweater shape (right, with Zouave pants) recalls Picasso's harlequins. (Fashion details, stores, last pages.)

Eve Arnold/Magnum

want to look seductive yet decent and fresh, and who prefer to express themselves in other ways than through their wardrobes. These women buy clothes to live in and to invest in, and they rarely listen with more than one ear to fashion dictates. Calvin Klein will never be a king of fashion, but he's probably its current president, or acting chairman, something like that.

In Europe the new generation is up to something quite different. Judging by the number of designs in their press shows that ever get manufactured (precious few), they are not doing clothes to dress anyone but their friends the mannequins. They are wholesaling "news" for the press to retail. News in the form of comic-strip outfits or "retro" costumes. There are flashes of beauty and sometimes of genius in a Claude Montana or a Thierry Mugler collection, but the thrust is toward notoriety. Notoriety leads to licensing agreements, particularly that purported pot of gold, a perfume license. These are the children of Pierre Cardin, a very elegant couturier to begin with, who seems to have lost interest in the minor art of clothing a long time ago and used his collections to express an oddly charismatic personality. The personality, in the abstract, is a profitable signature.

Yet there are also some designers still interested in elegance, as we've interpreted the quality, visually, since businessmen came to power in the nineteenth century. In France, the finest example of that sane Apollonian charm is the gift of Hubert de Givenchy. In America, you get some of the same spirit in the clothes of Geoffrey Beene.

In the context of these various currents, Yves Saint Laurent's talent stands out by its depth and its completeness.

Shy as he is, Saint Laurent is still as motivated by fame and fortune as anybody else. "I came to Paris determined to burst out on the world, one way or another," he confessed, looking back from the splendor of Marrakesh at the lanky boy from Oran, Algeria, who won first prize in a dress-designing contest at the age of seventeen, in 1954.

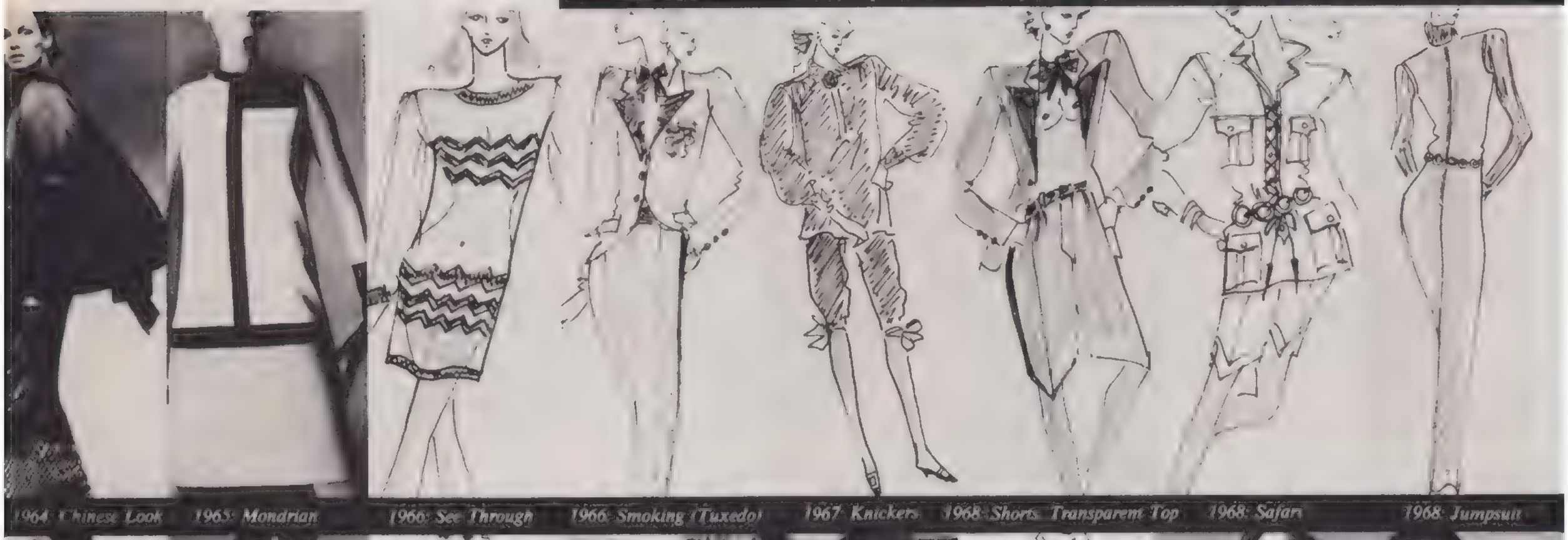
At the same time, Saint Laurent is driven by a blighted passion for women, a passion that expresses itself in embellishment and that censors any "look" in which a woman *(Continued on page 207)*

Patrick Demarchelier

MAJOR SAINT LAURENT CONTRIBUTIONS TO THE TWENTIETH-CENTURY WAY OF DRESSING, YEAR BY YEAR IN VOGUE PHOTOGRAPHS AND YVES'S OWN SKETCHES

SAINT LAURENT ALL THE WAY

1958: YSL · 1958: Trapeze · 1960: Watch Cap · 1962: Pea Jacket · 1962: Smock



1964: Chinese Look · 1965: Mondrian · 1966: See Through · 1966: Smoking (Tuxedo) · 1967: Knickers · 1968: Shorts, Transparent Top · 1968: Safari · 1968: Jumpsuit

1969: Patchwork · 1970: Pants Suit · 1971: Blazer · 1972: Twin Sweater Set · 1973: Furred Sweater · 1973: Silk Joggers · 1973: Beaded Jacket · 1973: Tie Blouse

1974: Collarless Shirt · 1974: Chemise · 1976: Russian Look · 1976: Grand Opera · 1977: Corselet · 1977: Ornamented Shawl · 1978: Lace Bra · 1979: White Pants Suit

SPRING 1980:
SAINT LAURENT
RIVE GAUCHE
COLLECTION.
YVES SAID.
"WITH MOROCCAN
PANTS AND
WHITE STOCKINGS.
I ACHIEVED
A NEW LIBERTY
FOR THE CLASSIC
IMAGE OF THE
WHITE BLAZER"

Fashion details, stores, next to last pages.

Helmut Newton

EDITOR'S NOTE: Men of faith are a rare breed—especially when they are also men of science. Freeman Dyson, pioneering physicist, has been a part of some of the greatest discoveries—and follies—to which modern science has exposed the world. Working with Robert Oppenheimer and others at Princeton University's Institute for Advanced Study, Dyson saw what motivated scientists to develop (and politicians to deploy) nuclear weapons technology, even after its destructive power was unleashed on Hiroshima. Yet he still believes in the progress of science, and of humanity.

As an author—his epoch-opening book "Disturbing the Universe" was published by Harper and Row last year—Dyson has made his ideas, dreams, unwavering self-appraisals available to the general reader. It is a book that offers nothing less than a way to live fully in the present, and wisely in the future.

A profoundly honest man, Dyson not only admits his failures—he corrects them. An advocate of diversity, of human potential, Dyson is a voice for the future—a future in which his researches, hopes, and cautions may well play a vital part.

On religion: "Everything we do is two-sided. That is, of course, as true of religion as it is of science. People have killed larger numbers of people in the name of religion than they have killed in the name of science. The existence of evil in the world is something that the people who wrote the Bible knew all about, people who have written the great tragic literature knew all about—that is nothing new. So, whether you believe in God or not should not depend on whether last week's newspapers carried good or bad news."

A voice for the FUTURE

FREEMAN DYSON— PHYSICIST. HUMANIST. VISIONARY

BY CATHLEEN MEDWICK

To get to the Institute for Advanced Study in Princeton, New Jersey, you can take Einstein's route—across the wide, lazy lawns toward the stout brick building with its white cupola. Old-timers at the Institute remember when Einstein used to walk across these lawns in the mornings. Freeman Dyson walks across them now. He has a house nearby, beyond the trees. Dyson is a quiet man, almost inconspicuous, except that his face has a startled look about it—as if he's just seen something he didn't expect. And, at the same time, as if he's seen everything. His face is worn, in a geological sort of way, like a mountain range viewed from above, carved with hairline rivers. You wish you could get closer in; but it is a face that keeps its distance. His eyes seem to focus on some vanishing point just beyond you. When he listens, his ears almost seem to point. You might say there is something alien about him, at once wary and receptive. But there is also something very human: the way he holds his body (it is slight, concave) and his long, thin arms. In his shirt sleeves, he looks almost like a boy. When he smiles, there is a crookedness, a kind of impish charm.

On offensive and defensive weapons: "There is basically something wrong with relying on offensive weapons for our survival. I think it's possible to get away from it. At the moment, there is a big decision going forward, whether to develop and deploy a whole new missile system in the United States called the MX. That's a huge, very long-range and accurate new offensive missile system which is supposed to be necessary for what is called the survival of our deterrent capability, in the bureaucratic jargon. I think that's basically wrong. The practical alternative is to put in a non-nuclear defense of our existing missile sites.... It is cheaper. It is safer. And it is going in the right direction.

"The question of whether we want to go for defense or offense as the main component of our military force is a moral question. And it's something on which anybody could and should have an opinion."

Dyson is something of a curiosity among physicists—a man who can appreciate the intricacies of a hydrogen bomb as well as those of a Romantic poem. He values friendship above almost anything, and his friends have included such men as Robert Oppenheimer (the "father" of the atomic bomb) and Ted Taylor, the physicist who once worked with Dyson on the nuclear-powered Orion rocket project and is today fighting nuclear terrorism. Dyson's heroes range from John Milton to Martin Luther King.

A practical-minded scientist, Dyson has developed nuclear-powered missiles, supported recombinant DNA research, and envisioned programs for industrializing asteroids. He has also fought for arms control, opposed biological warfare, and advocated a new "greening of the galaxy." Dyson admits—publicly—to having championed some wrong causes. But he has never failed to take a stand on an issue. In an age of confused morality, he is a deeply moral man.

It is ironic that such a shy character (one whose children tease him about being afraid to make telephone calls) should find himself always at the center of human events. As a young Englishman, he dreamed of becoming an oceanographer—a dream of distances. But times were hard, "mathematics was cheaper." He drifted off into realms of numbers, while his mother gently warned him against the Faustian dangers of abstract science. With the coming of World War II, he joined the Operational Research Section of the British Royal Air Force Bomber Command. His mission was to find out whether, on a bombing raid, the experience of the crew members had anything to do with their survival. He discovered that the odds were overwhelmingly against survival for the experienced and inexperienced alike. That discovery generated two responses in *(Continued on page 206)*

Kathleen Blumenfeld

On physics: "There's a big difference between the ideas of modern physics and their application. I don't think the ideas of modern physics are threatening to human values at all. It is their applications which are threatening, and that, of course, is an old story. All through the nineteenth century, we had these horrible industrial developments which people of sensibility considered evil, and what we are experiencing now is only a continuation of the same thing.

An exclusive interview **BY GLORIA EMERSON**

Jehan SADAT

a woman making history

President Anwar el-Sadat of Egypt is walking with his wife, Jehan, on a Saturday afternoon but it is not a casual stroll, not the dawdling of an overworked couple needing sweeter air than Cairo can provide. They are at the official residence on the Nile, just outside the capital city (which the President does not much like), called the Barage

(Continued)

THE WIFE OF EGYPT'S PRESIDENT, JEHAN SADAT (AT LEFT): A BEAUTY, A POET, A CRUSADER, A WOMAN BRINGING ENORMOUS CHANGE TO HER COUNTRY. ABOVE, A FAST WALK AND A RARE CHANCE TO TALK—URGENTLY—WITH HER HUSBAND AT THEIR COUNTRY RESIDENCE ON THE NILE, JOINED HERE BY THEIR SON, GAMAL

Arthur Elgort

Jack Nisberg

Lorieux

AT REHABILITATION CENTER, MRS. SADAT; TO HER RIGHT: DIRECTOR DR. EL-BINDARY; REVLON'S MICHEL BERGERAC, CO-CHAIRMAN OF LAST FALL'S BENEFIT FOR THE CENTER; ADVISOR DR. HOWARD RUSK. BELOW, PYRAMIDS GLOWED, SINATRA SANG, AT BENEFIT

(Continued) Resthouse. It is a large but not imposing place with green shutters; and on the grounds are a much-babied banyan tree, one hundred and fifty years old, and a child's swing.

The President, who often appears in military dress in public, has put on running shoes, jogging pants, a loose shirt, an old hat. The security man thinks the President should not be photographed in such an outfit; it is a question of dignity, after all. But the President does not care. He is clearly preoccupied, marching up and down the long pink terra-cotta walk, making it seem something of a parade ground where it would not do to slouch or be slack.

Jehan Sadat, who is beautiful and totally lacking the coquetry or self-absorption such beauty often brings, keeps up with her husband in her red high heels. It suits her to go so fast. She has not had time to change her clothes; and, in the tailored green dress, carrying the proper First Lady handbag which matches those city shoes, she does not quite look like a revolutionary, a woman making history of her own. "The divine disturber of the peace," as one man called her, is forty-six now, a crusader challenging the most fixed rules of the Arab world, defying the oldest beliefs, calling for change and insisting on it. None of this can be guessed gawking at her as she rushes back and forth with her husband.

Neither of them cares now what the camera will do. She does not try to smooth her short brown hair, fix her lipstick or angle her body to make it seem thinner—her body is generous and it becomes her; women in Egypt do not long for tiny hips. The Sadats hardly seem to see Arthur Elgort, Vogue's photographer, who is dancing and clicking around them, at a respectful distance. But the next day Jehan Sadat said she hoped they had not gone too fast for him.

The walking and the talking were indeed very fast. The President and his wife spoke so urgently to each other it appeared to be less a conversation than an exchange of communiqués before they were once more required to part and take up different duties. He looked strained that Saturday. He is a world figure now, a striking and heroic man who went to Jerusalem in 1977 to begin a pact of peace between Egypt and Israel, the two nations that have gone to battle five times in one generation. It is not certain now if his huge risks will lead to all that he had wished. The triumph of the 1979 Camp David Peace Treaty has faded: the Palestinians seem no closer to having a homeland of their own—an idea he supports—and the Arab world is punishing Egypt with a political and economic boycott.

Perhaps the Sadats were speaking of this, for their faces were often grave. Then, suddenly, Jehan Sadat looked up at

the banyan tree, saw that someone on a ladder had shaped a bow high on top of it, laughed and told the President to look up too. She is quick to laugh, to smile, but often there is a suggestion of sadness on her face. You could not call it despair and she does not yield to depression.

Watching Jehan Sadat on the move that Saturday reminded me of other Arab women I have seen: veiled, hooded, concealed, made to seem so small and cringing, walking behind their husbands even in London streets. And those women in Saudi Arabia, Yemen, Kuwait, Dubai, Abu Dhabi—submissive, separated, secretive—who do not survive if they do not obey and obey.

Jehan Sadat, of course, walks behind no man and does not think the women of Islam need be shrouded to show they are decent or pious. It is not unusual for any First Lady to talk about the poor or the need for more housing, to visit hospitals or say that children are the foundation of a nation. We are all used to that kind of talk. But this woman, a devout Moslem, does not accept the Islamic tenet, "Heaven lies at the feet of mothers"; nor does she accept the supremacy of the Arab male. Married just before she was sixteen years old, she wants women now to wait until they are at least twenty, and then to have smaller families. She has proposed that men who have fathered large families volunteer to be sterilized. She talks about contraception. She speaks to the disabled and the deformed with none of the fake solicitude that often masks discomfort. None of this would be startling in the West, but Islam is not New York or Paris.

No other woman in the Arab world has the audacity of her voice or her visions. She is widely liked, perhaps loved, sometimes mocked by alarmed men, and often criticized for not being a traditional wife, a more soothing Mother of the Nation.

That Saturday was not a slow one for Jehan Sadat; almost no days are. In the morning she had talked to the women leading 120 Americans to Egypt on a goodwill tour, then led all of them through the buildings she cares most about in her country: the Wafa Wal Amal Rehabilitation Center which she so much wanted to exist and which now requires sixty million dollars to be completed. She then joined the President for lunch with the former British Prime Minister, James Callaghan, now Leader of the Opposition, and his wife. Then the walk, the drive back to Cairo, appointments, meetings, and her own work—a Master's thesis on the effects of the poems of Shelley on Arabic literature.

Wives of heads of state are often careful about giving opinions: it might cost their husbands votes. Mrs. Sadat is not so cautious. Lamenting the growing conservatism among students at the University of Cairo—last year she complained girls were covering their heads and wearing long, concealing dresses—she was asked, this past October, if the new strength of Islamic fundamentalists could be traced to the Ayatollah Khomeini of Iran and his insistence that Iranians denounce and despise Western ways and modern attitudes.

"Unfortunately he is giving such a bad image about Islam," she said. "It's not the real Islam to be such a fanatic like Khomeini. I don't find something new in what he is saying. On the contrary, I find he is very backward. This is not Islam. At all. I hate to go to what do you say—cabarets, nightclubs. I don't like parties. I don't like jewels. But I also don't like to pray all the daytime and just do nothing except to say this is wrong and this is wrong. He's very excessive.

Arthur Elgort

BOOKS, REPORTS, LETTERS PILE UP IN SMALL STUDY (LEFT) OF JEHAN SADAT, A WOMAN ALWAYS AT WORK WHOSE PLEASURE IS READING POETS. IN GIZA RESIDENCE (CENTER), EVERYWHERE A LOVING RECORD OF THREE DAUGHTERS, ALL MARRIED, AND A SON, MIXED WITH PHOTOGRAPHS OF HER OWN LIFE. AT THE REHABILITATION CENTER (RIGHT), HER MOST LOVED PROJECT, MRS. SADAT GREETS A SMALL FRIEND, ONE OF THE MANY CHILDREN WHOSE HISTORY SHE KNOWS

"I am Moslem," she added. "I believe. But at the same time I hate to be very religious. I prefer to do my best, to do my duty, to think about God"—her voice grew stronger—"but not to pray all during the day, because God respects work. It is exactly like prayer, *maybe more.* I live my life correctly."

The Ayatollah's stern judgments on the dress, *(Continued on page 203)*

Why the Windsors now? "The greatest news story since the Resurrection," H. L. Mencken called it—and he didn't know the half of it. Suddenly, in a burst of Windsoriana, two new tell-all books, a stunning TV series probe the world's most provocative love story.

The Windsors: THE ROMANCE OF

BY AMY GROSS

Why have I never before been caught by this drama? I think it's because I never believed the cover story and had no idea of the almost lurid excitement, the operatic scale of the real story below. The cover story, of course, stars these two supposedly romantic figures, the Duke and Duchess of Windsor, he the former Edward VIII of England, and she the former Wallis Warfield Spencer Simpson of Baltimore, Maryland. The plot involves his abdicating the throne to marry her, a "woman twice-divorced," as the scandalized called her. And they married and lived happily ever after (in the cover story), setting styles, being best-dressed, making appearances, arrivals, etc., and really who cares?

(Here's another reason I was never caught by this drama: I can't say I really *related* to it. I can't say my fingers have ever been exactly at the pulse of international social life. My background, obvious limits, and biases are such that one of the Windsors' former secretaries was kind enough to say tactful things to me about "peasants, too, having nobility." She was making a point I did not altogether catch, about *royalty* and how *blood tells,* to explain The Duchess's personality. The point was confusing because The Duchess has no royal blood, but informative as a reflection of the fantasies of the Windsor household.)

I didn't believe the cover story because someone I thought sophisticated told me, years ago, that Edward was homosexual and had married Wallis to get himself out of a job requiring the utmost in straitlaced. So much for the romance of the century.

But now comes a burst of Windsoriana, professing to be the real story. I am perhaps being loose with the word "burst." I count as a burst: *One,* a six-part television series starting here this month, British-made, superb, even gripping. *Two,* a strong and dignified biography, *Edward VIII: The Road to Abdication,* an abridged version of the biography that triggered the Windsor boom a few years ago, by Englishwoman Frances Donaldson, who single-handedly exploded the Windsor myth. Romance ha! she said in effect. *He* was an irresponsible playboy, eager to escape the burdens of kingship, and *she* was ambitious to be queen. The lovers were, you see, at cross-purposes: he wanted out of the palace; she wanted in.

Three, a new, juicy, and scathing biography, *The Windsor Story,* in texture like one of those Lucas Samaras pin-boxes, all bristling and prickling with shocking, stabbing details. The authors, two Americans—Joseph Bryan, who knew the couple socially, and Charles Murphy, who ghosted each Windsor's autobiography—present Wallis as a vicious shrew and Edward as her pathetic stooge. Happily-ever-after *au contraire,* Wallis tortured Edward for the rest of his life, according to Bryan/Murphy, for failing to make her Queen. The reviews for this book have tended to compound the attack and give rise to an image of authors and critics as furious people—personally wronged—jumping on the graves of the couple. And the Duchess is still alive, if senile, in Paris.

The force of the reaction to the Windsors is astonishing, prophesied in 1936 by a friend who warned Wallis that, if Edward abdicated, she would become "the most hated white woman in the world." The vitriol is so intense it is troubling. Could any real woman, with all the ambiguities of a human being, have been so perfect a monster? That's one question. Another has to do with Donaldson's accusation that Edward was "derelict in his duty": it is premised on a very English devotion to the monarchical system that permits no trifling with the job of kinging. But I, an American, from (noble) peasant stock and all, have no such devotion, and do permit trifling. Isn't it possible that Edward left because he was too modern, too democratic for the puppet role granted him? Isn't it possible, at least, that he left for reasons more interesting—more ambiguous—than mere laziness?

The story became, with these questions, less of an exposé and more of a whodunit, a moral whodunit—the quarry being a glimpse of the real woman, a sign of sincerity, innocence, real motive. It also became great theater: the plot is a tragedy; Shakespeare could have done something nice with it.

Call this: in search of an ambiguity. Begin with Edward as the young Prince of Wales, famous for charm, adored for his blond angelic beauty ("Marmalade-colored hair and blue, blue eyes," an Englishman recalls, "everyone was in love with him"); not only beautiful, but brave. He favors steeplechase riding, dangerous sports in general, and wages his own (losing) battle to fight in World War I. His father, George V, and history in hindsight, condemn his daring as recklessness. He was risking the limbs and life of the future King of England.

Father and son are opposites, continually at odds with each other; and George is, for my money, the heavy—a rigidly conservative family man, a good-burgher King, vastly disinterested in what is called The Arts, vehemently against the new. George

is sandwiched between two dandies, rakes: his father, the joy-loving, pleasure-taking Edward VII; his son, enthusiastic about jazz, nightclubs, such "caddish" fancies as American cuffed pants (George is appalled, won't permit "turn-ups" in his presence). The son is irreverent about the job he calls "princing." He sees himself as modern, anti-establishment. He is uncomfortable with kowtowing, and impatient with ritual as though there were other, more important things for him to do.

The fact is, there is nothing more important for Edward to do. His job, he himself are for show. His role is to be loved by his people; to leave the nasty work-a-day controversies of political life to government. The Prince succeeds at being loved but is compelled to step out of the confines of his position. He is the first royal actually to shake hands with masses of people. As King, he tours an impoverished Welsh mining town, dazzles the crowds with his genuine distress, his hope-giving promise, "I am here to help you. . . . Something will be done for you."

Even this wisp of activism was going too far. Inadvertently, he was making government look bad, lax and insensitive in comparison with him. His position was frustrating, perhaps impossible for him. It "demanded of him that he should suffer pomposity gladly, and bear the dull burden of authority without the delight of exercising it," Malcolm Muggeridge has written, "whereas his inclination was to dispense with ceremonial respect and make his own will felt; be both less and more than the King who ruled before him."

At the start of my search, I read this as sympathy for the King and, by the end, as an indictment.

Edward's personal charm hinged on an unaffectedness, a willingness to be delighted, a wistful, tender expression. "Every woman who saw that sad little face felt she had just the shoulder for him to cry on." This is Freda Dudley Ward (interviewed in *The Windsor Story*), who was the Prince's home-base for sixteen years. Edward wanted to *(Continued on page 201)*

Schall

THE CENTURY?

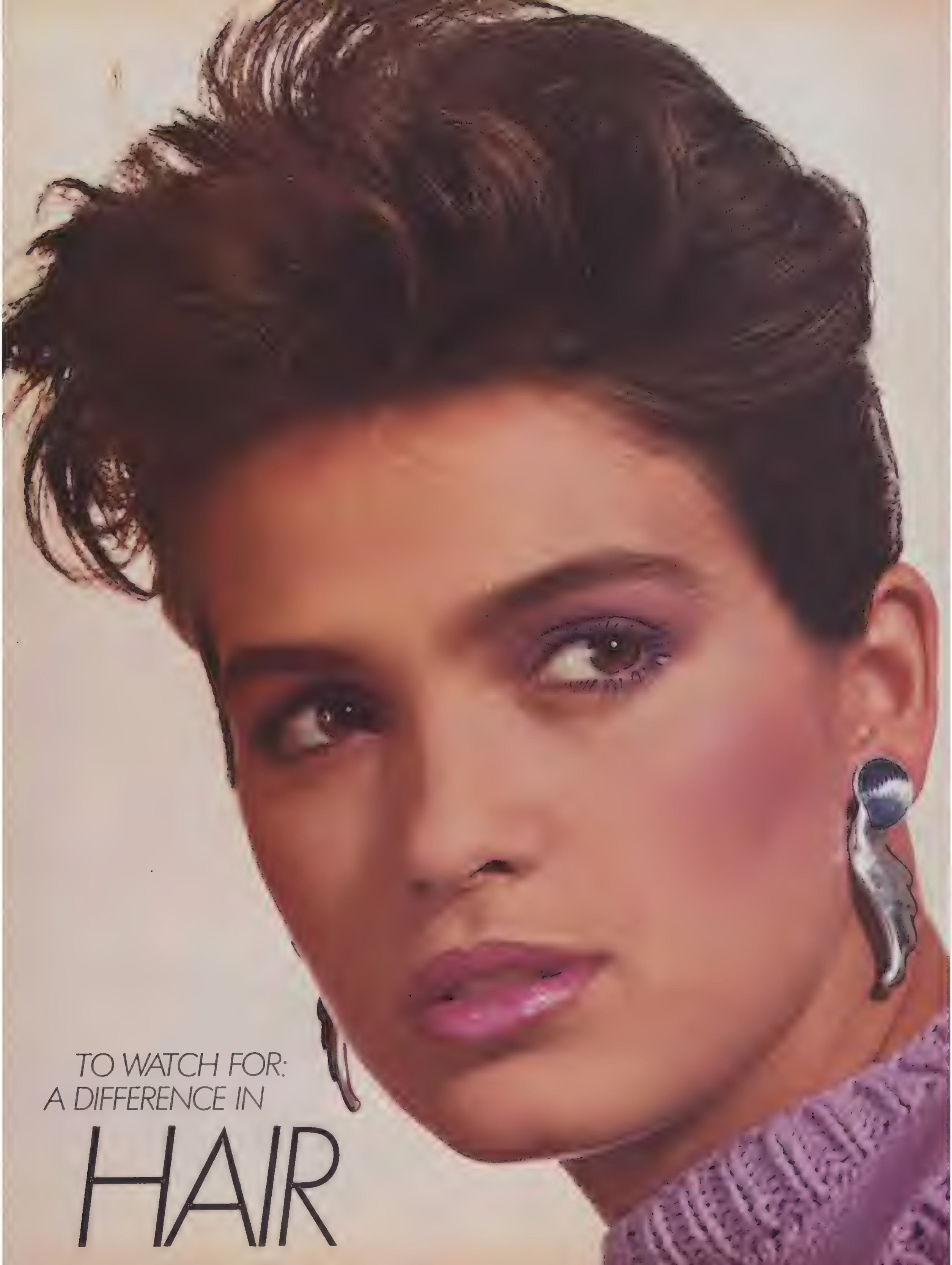
MICKEY ROONEY AND ANN MILLER:

HOT STUFF

Style. All the great comedians—W.C. Fields, Bert Lahr, Bobby Clark, had it—and now Mickey Rooney brings it back alive to Broadway. Just look at this rubber-faced elf of a man no taller than a show girl's navel, clowning it up in "Sugar Babies," this season's surprise-hit tribute to belly-laugh burlesque. Rooney's the frightful, frumpy Francine (right) with blancmange hairdo, mile-long false eyelashes fluttering like trapped tattered moths; he's Puck—a fifty-nine-year-old street urchin, taking a chomp out of co-star (co-veteran of the MGM star system and one of Fred Astaire's best-ever dancing partners) Ann Miller's glorious gam (opposite page). Propelled by a disciplined kind of anarchy that takes him straight from baggy pants to business suit (playing his own lilting piano accompaniment to a raspy-voiced rendition of "I Can't Give You Anything But Love, Baby"), he pours out nonstop love...and laughs.

— BURLESQUE IS BACK!

Avedon


TO WATCH FOR:
A DIFFERENCE IN
HAIR

The cut Christiaan did here—short on top, finger-combed for softness, and longer in the back (hitting between chin and shoulder length)—combines the best features of both lengths: truly functional hair, offering a surprising amount of real versatility. Said Christiaan: "It's hair that's clean, simple and direct—with great potential for variety." One of the keys to the look is in the cutting itself (at right), where Christiaan sectioned off the top hair, twisted it first, then cut it—jaggedly—some longer, some shorter . . . that's what accounts for the "springiness" you see in the finished cut, left.

Beauty Note: The newest, prettiest colorings for makeup—the soft mauves, violets. . . . Here, from Estée Lauder, Plum Punch and Golden Grape Pressed Eyelid Shadows, Strawberry Souffle Blushing Creme and Sunripe Rose Fresh Air Lip Polisher, glossed with Iced Opal Lipshine. Makeup by Sandra Linter. Perry Ellis vest. Ben-Amun earrings. Details, next to last pages.

This look is just one of the options for hair now. It starts with a totally unexpected cut: shorter on top for ease, for softness, and longer in the back (brushed and pinned back here) for versatility. It's part of the move toward a stronger, modern line, a different shaping—hair that's combed away from the forehead, opening and focusing on the face. . . . What it comes down to: This look—and all the other ways your hair will look in the '80s—will depend more and more on the involvement of the wearer, deriving its shape, vitality, and direction not only from cut—but from simple brush strokes, from hand-combing, from the very personal ways it's worked . . . and worn.

Hair with a new sense of line—layered shorter in front, longer in back. It shifts the focus to the face

Color accents that update in an instant. With neutrals, bags and belts in turquoise, grape, and bright lavender...the flash of silvery, jeweled bracelets

To watch for: A change of color...in ACCESSORIES

Penn

The newest colors—the shapes to look for: the smaller bag—more of an accessory than ever, in light-hearted offbeat colorings that change the balance of a look, update everything. . . . Left: From Bottega Veneta, a bowed-at-the-top woven leather clutch in turquoise, to slide under an arm for day, for evening, at a resort. . . . Bagheera's bright lavender-warmed-with-mauve ribbed leather shoulder bag that doubles as a clutch. . . . Update—the touch of shine from waist to wrist combining contrasting materials. . . . A thinner belt—slender, geometric silver buckles on whips of colored belting in soft magenta, in turquoise by Cara Croninger for Artwear. The pick-up of nude/flesh tones—tip-off to spring: S.K. Janita's one-of-a-kind oval buckle—green snail shell inlaid with sterling. By Thunderbird International.

. . .A sleek, polished cuff—lightweight, in silver-plate over brass, by Ellen Designs for Robert Originals. . . . From M&J Savitt, a blend of clean-lined function and glamour: a white-gold band-bracelet studded with 5 carats of diamonds.

Right: The way to use this kind of fresh "lift" of color—as an accent—setting off neutrals. . . . Here, with Perry Ellis' pale-grey linen waiter's jacket and pants, his lavender cotton knit sweater and Bottega Veneta's large, soft, grape-colored saddlebag. At the wrist, Joseph Mazer's modern, jeweled bracelets with over-sized transparent glass stones. All prices and stores, next to last pages.

Beauty Note: The color change extends to makeup—the move toward skin-flattering mauves. . . . Elizabeth Arden's eyes in Mood Indigo/Mood Mist (from the Blue Reds Collection). Plum Perfect cheeks, Plumwood lips. Hair, Harry King. Makeup, Way Bandy.

The colors for shoes, for pumps this year are different—not neutrals or clear-colored brights, but slightly "off" shades—orchid and lilac rather than violet or purple—meant to be accents of color against the neutrals you'll be wearing. More news: in the changing shapes, changing heel heights. Top left: The new turn of an open shoe—in orchid, John Anthony's curving, front-tied semi-sandal. Top right: his orchid-colored cutaway pump on the new, lower, shaped heel. For Joan and David. Center: Geoffrey Beene's tapering pump in hot pink on a two-inch stacked heel . . . a height that goes everywhere. Below left: in shoes now as well as clothes, bi- and tricolorings—Yves Saint Laurent's black-and-royal high-heeled spectator. Below right: Geoffrey Beene's pink/lilac/mauve pearlized metallic evening pump.

This page: With bare skin, or against the texture of fabric—the news of milky, tint-of-color bangles, in handsculpted acrylic—light as crystal—with silver, with jewels. Near right: Cara Croninger's glassy, translucent frosted bangles with Joseph Mazer's rhinestones. . . . Center: Pale colors—perfectly combined—the free-form bangle this time in lavender, in turquoise. All, Cara Croninger for Artwear. . . . Far right: New neutral—flesh color—here, mixed with pearl pink and frosted white. Bangles from Cara Croninger, with Catherine Stein's pearlized glass shapes and beads. All prices, stores, next to last pages.

Pumps in new, unexpected colorings—in orchid, lavender, and mauve...the interesting "assembled" wrist

To watch for: A change of color...in accessories

WELL-BEING FOR TH

HOW TO GET THE MOST OUT OF YOUR 24-

By Lawrence E. Lamb, M.D.

●●● GETTING UP

One of the best ways to get started in the morning is to exercise first thing on rising. As you use your muscles, your body temperature climbs, and your heart rate speeds up. The increased circulation and metabolism activate your whole system. And you get a good feeling of energy.

How much exercise should you do—and what kind? That depends on your schedule for the day. If you are going to an office and will not have a chance for much physical activity, you might make this your main exercise period—go for an early morning jog, perhaps, or do some other form of aerobic workout. But if you do expect to get plenty of exercise later on, then maybe you are better off with just some stretches and light calisthenics to limber up.

●●● BREAKFAST

The choice of food for the day's first meal is determined more by social convention than biological need. Or it may simply be a personal habit—like the three chocolate-covered garlic balls that Eleanor Roosevelt always ate for breakfast in order to keep her memory sharp.

Think of breakfast as part of your total well-balanced diet for the day. You do not have to have a big one (a nineteenth-century English innovation), although that is a good idea if you have trouble getting enough calories for your daily needs. Breakfast is certainly a good time to make sure you get cereal fiber. And milk on your cereal increases your calcium supply and provides some complete protein.

What about coffee? Remember that it is a drug. It has no nutritional value. It is a liquid "go pill". If you have no digestive complaints and are not edgy or too keyed up, you may find it helpful. But you quickly develop a tolerance for it—you need increasing amounts to get the same effect. And you can usually activate your biological system with early morning exercise every bit as effectively as with coffee—and it is much healthier for you.

Do you need some fresh fruit or fruit juice? These fit in nicely with breakfast, of course—they are nutritional foods and good sources of vitamin C, which you should get every day as your body does not store it. Some nutritionists favor vitamin C in the form of fresh fruits or vegetables at every meal.

Will you get energy from your breakfast right away? No. The food has to stay in your stomach until it has been thoroughly churned and, depending on what you eat, it may be several hours before it goes from the stomach into the small intestine and from there into the bloodstream. You do not absorb food from the stomach itself.

●●● BEFORE YOU LEAVE

There is a well-ordered sequence of events that works with your body's natural rhythms. Jumping out of bed, into the bathroom, and grabbing a cup of coffee and a piece of toast on your way to the door is not the way to begin the day. Have a breakfast that includes two glasses of liquid and some bulk. And after you finish, allow time for the gastrocolic reflex to act—when your stomach is filled, this stimulates the bowels. If instead you rush out the door without giving yourself this leeway, you suppress the natural reflex—and you then may begin to have bowel problems.

●●● MID-MORNING SLOWDOWN

By 10:00 or 11:00, you may feel a slump—your system may be slowing down a little. Studies show that coffee halfway through the morning can increase your efficiency. But, again, the reason is that caffeine is a stimulant drug—like an amphetamine tablet. The apparently desirable effects, such as being able to concentrate better, do not offset the potentially harmful ones for some people.

What should you do for a mid-morning break? If you have been sitting still for a couple of hours, an exercise break—even if all you do is go up and down the emergency stairs for a few minutes—helps your body get rid of accumulating stress hormones like adrenaline. Psychological factors are also important—a break can be refreshing mentally as well as physically. And, in fact, this is often the key thing.

What about mid-morning snacks? Some people do tend to have a drop in their blood sugar if they eat a breakfast that is high in refined carbohydrates with little or no protein or fat—a pastry and a cup of black coffee, for instance. The pastry has practically no bulk, and the whole meal may be processed in two hours. The starch and sugar stimulate insulin production; and, if it is excessive, the blood sugar falls by 11:00 or so. A sweet snack will bring it back up quickly but may cause another "rebound" fall later on. Such blood-sugar swings do affect energy. If you have this tendency, avoid refined sugar for breakfast. Eat some solid fresh fruit like an apple instead, and choose whole-grain ce-

The things that count for your well-being today have the startle of simplicity. They are everyday habits, with moderation the key. Here, edited by Jane Ogle, six pages of guidance from experts, starting with an hour-by-hour health plan

.hour day

reals. These are digested slowly and won't cause the sharp rise and fall in blood sugar—and help to eliminate the craving for an 11:00 o'clock snack.

••• LUNCH HOUR

By 12:00 or 1:00, there may be signals that it is time for food. What is best for maintaining your energy level the rest of the day? What should you eat? This depends partly on how active the morning has been—if you have been in meetings the whole time, you will not have used up much in the way of calories. In this case, your feeling that it is time for a meal is largely due to habit.

Any healthy person has nutrient reserves that will take care of the body for a long time—glycogen stored in the liver that can be broken down into glucose, fat stores that can be drawn on almost indefinitely, an amino-acid pool for maintenance of body protein.

With these nutrient reserves, the three-meal-a-day system is not essential. It is, of course, important that you get all the necessary vitamins and minerals as well as adequate good-quality protein and sufficient calories. But the schedule for supplying them in the course of the day can be flexible. So plan your lunch in relation to your daily intake and needs.

In any case, the lift that lunch gives you does not come from food energy, as you may have to wait an hour or more before anything starts to be absorbed into the bloodstream. You get a lift because the lunch hour provides a break in the pattern of your day. That is why eating at an office desk may not do as much for you as a meal outside the building with friends or a period of light exercise—even a brisk walk. The thing that counts most is the break you get from the morning's pressure buildup.

••• THE MID-AFTERNOON LOW

By around 4:00 in the afternoon, you usually reach the lowest point in the day. And if you have had a drink or two at lunch, this only makes matters worse—alcohol cuts down on your energy level and performance because it is a mental depressant, not a stimulant. If you have had to deal with multiple inputs—meetings, appointments outside, the phone every other minute—you have been subjected to sensory overloading. Unload for ten or fifteen minutes—close the door, close your eyes. After the rest, a couple of minutes of stretching helps. Or, if you have been locked in a conference all day, maybe you would prefer to skip the rest and just walk a few blocks. A snack or beverage is not essential. A change is.

••• AFTER WORK

By evening, your body temperature may be nearly two degrees higher than it was when you got up. Your heart rate will be faster, and your metabolism at its peak. How you feel at the end of a busy day, however, has a lot to do with how successful you were at diversifying your day's schedule. When you are not able to get out, and not able to get the needed breaks, you often feel quite tired. And, for many, the impulse is to have a drink. This is a poor idea—a drink may make you feel relaxed but, in fact, only dulls your senses enough to make you less aware of the fatigue. It is much better to give your body a chance to get rid of stress chemicals by exercising—a game of squash, a jog, a swim, a fast walk.

Vary the routine if you like. Have a short nap before exercising. (But be sure to nap first, exercise later—otherwise you are too revved up to sleep.) Or have a bath after exercising and put your feet up for half an hour. The key thing is the exercise—because what we are talking about here is inactivity fatigue, not physical fatigue. And activity is the great energizer.

••• THE EVENING

Dinner should be planned to fit your individual life style—and also to balance out the nutritional needs of the day. It is often better to eat somewhat on the early side if you can manage it, so your meal gets a chance to be digested fully before you go to bed. It is also a good idea to go very easy on exercise after dinner. The evening is a time to unwind, relax. So try not to involve yourself in anything that is too stimulating as you get close to bedtime. And try to keep your bedtime as close to the same hour every night as you can—regular sleeping hours have a lot to do with getting to sleep readily and getting a good rest.

••• TWENTY-FOUR HOURS AT A TIME

The key to any active woman's twenty-four-hour day is to diversify. Change is what breaks the tension of sensory overloading or monotonous sameness.

Guidelines

Your health and well-being depend on the choices you make: what to eat, how much to smoke or drink, when to exercise. You decide, and you develop ways of coping with stress. Here's how to pick options that will add to your life

By Jane Ogle

An interview with Julius B. Richmond, M.D., Surgeon General of the United States. Dr. Richmond's milestone "Healthy People: Report on Health Promotion and Disease Prevention," represents the widest and most authoritative consensus on what well-being and health are all about.

Personal preventive action is the key. You as a responsible individual can do more for your own health and well-being than any doctor. If you consider the ten leading causes of death in the United States, perhaps half the mortality is due to unhealthy behavior or life style; 20 percent, to environmental causes; 20 percent, to biological factors; only 10 percent, to not getting the right medical care. Here is a look at the simple basics on which well-being and health really depend.

Nutrition

Your requirements may, of course, vary, depending on your individual characteristics, physical activity, age, and any special problems. But these six guidelines are for everyone:

Eat only enough calories to maintain a desirable weight—less if you are overweight. Quite apart from what obesity does to your looks, it is related to diabetes, high blood pressure, and gallbladder disease. And it contributes significantly to heart disease when other risk factors are present.

Eat less saturated fat and cholesterol. High intakes of saturated fat and cholesterol are linked to high blood-cholesterol levels, which in turn lead to atherosclerosis and cardiovascular disease. Reducing serum cholesterol can slow down the atherosclerotic process. And the buildup of atherosclerotic plaques in certain arteries may, according to some studies, be reversed by a cholesterol-lowering diet. Another reason for eating less fat: a high fat intake is associated with colon cancer and hormone-related malignancies such as those of breast and ovaries.

Eat less salt. A high consumption of salt may produce hypertension, if you are susceptible. And when high blood pressure is already present, cutting salt intake can help bring it down. A prudent approach: Use only small amounts of salt in cooking. Add little or no salt to food at the table. Avoid salty processed foods.

Eat less sugar. Sugar is high in calories, rates zero in nutrients, and is a great contributor to dental caries, one of the major epidemics in the country today. It has also been suggested as a factor in diabetes and cardiovascular disease.

Eat more complex carbohydrates—such as whole grains, cereals, fruits, vegetables. Besides providing a wide range of vitamins and minerals, they are the only source of fiber. And low consumption of fiber may be linked to colon cancer.

Eat less red meat and more fish, poultry, and legumes (beans, peas, peanuts). Red meat tends to be high in the saturated fat you want to cut down on. Also, shifting somewhat towards vegetable protein is advisable because a high consumption of animal protein may be a factor in colon cancer.

And, of course, variety is the best way to be sure you are getting all the nutrients you need.

Exercise

Strengthening and flexibility routines are a very definite part of any well-rounded exercise program. They improve your figure and posture, tone your muscles, and get you in good shape for sports.

Aerobic exercise—like brisk walking, running, swimming, and biking—improves the efficiency of your heart and cardiovascular system in general. If done regularly, it can lower resting blood pressure an average of ten points, reduce blood cholesterol, and raise the level of high-density lipoproteins—which seem to protect against atherosclerosis. Compared to sedentary people, those who engage in regular physical activity have one and one-half to two times lower risk of developing cardiovascular disease—and even a lower risk of sudden death. A reasonable schedule: fifteen to thirty minutes at least three times a week.

Stress control

Stress is a normal and inevitable part of life. It can have a beneficial effect by acting as a healthy stimulus and often bringing out the best in a person. But at other times, it can be very destructive.

When you are under stress, specific changes take place in your body, such as an increased secretion of adrenalin and other hormones and a rise in blood pressure. These are basically defensive reactions which mobilize body energies to meet a threat or a challenge.

When the stress itself, or your reaction to it, is excessive, there may be serious physiological and emotional consequences over a period of time. Stress may be related to cardiovascular disease, hypertension, gastrointestinal disease, and other physical health problems as well as certain kinds of mental illness—including severe depression. And the response to stress can take destructive, self-defeating forms such as heavy drinking or drugs.

(Continued on page 209)

GOOD HEALTH FOR YOUR MIND

An interview with David S. Janowsky, M.D., professor of psychiatry at the University of California, San Diego Medical School.

What if you suddenly find yourself becoming very irritable? Or you start having constant headaches? Or you can't stand the sight of food any more? Or you worry about getting to sleep at night? Or you seem to have a vague, shaky feeling a lot of the time? Or you keep getting a tight pain in your chest, and the doctor can't find a thing wrong with you?

These are just a few of the common signs of tension and anxiety, and even depression, that people get. There is nothing unusual about them—everybody experiences one or more of such symptoms at some point or another. The important thing is to be able to recognize them—and then to take stock of yourself and try to figure out the underlying cause.

Although such symptoms may indeed represent serious physical illness, it is amazing how many times people fail to realize that such signs may mean something is troubling you emotionally—not physically. And sometimes, doctors handle these complaints with unnecessarily extensive tests (in order to rule out every conceivable physical cause) or try immediate use of medication—rather than sitting down with the patient and talking the problem out.

The symptoms of general tension, anxiety, and mild depression are often identical or similar—anxiety, in fact, is often part of depression. Stomachaches may be the first sign of tension. Headaches, insomnia, and chest pains are other possibilities. And in certain cases, they are characteristic of anxiety, too.

There are actually two distinct forms of anxiety. One is the perfectly normal "anticipatory" anxiety—what you feel when you have to get up and make a speech. The other is "pervasive" anxiety. This usually stems directly from some difficulties in your job or in your personal life that are not easy to identify. You may be under a great deal of stress and, deep down inside, bothered by something that is happening but psychologically not able to face up to it. Instead, you break out, as it were, in pervasive anxiety symptoms.

These can be either physical or mental. The physical symptoms include various kinds of gastrointestinal distress—among them, diarrhea and constipation—as well as all the other physical manifestations seen with tension. Although you should never completely rule out a physical cause, it is important to keep in mind that the body has many ways of expressing anxiety, and a physical complaint may simply be one of them.

Very often, people are unable to admit to themselves or anyone else that stress may be at the bottom of a physical problem. They keep going from doctor to doctor, hoping to find a physical cause. And all the while they continue to be under more stress than they can cope with, and their body continues to take a physical "out" for the anxiety they experience.

The mental symptoms include lying awake and worrying half the night and having a vague, tense, scared feeling most of the day. If this ever happens to you—it can be extremely disturbing—you should know that you are probably not going out of your mind, no matter how much you *(Continued on page 204)*

false well-being

High blood pressure can block your response to stress; but there are healthier ways to cope with irritation

"What do you do if someone in the next office has a radio blaring so loud that you can't think straight?" asks Barry R. Dworkin, Ph.D., who is studying the effects of such stress on the body's coping mechanisms, together with colleagues at Rockefeller University and Thomas G. Pickering, M.D., of the New York Hospital-Cornell Medical Center's Cardiovascular Hypertension Center. "There are several ways you can respond. You can go to the door of the office and shout at the person to turn the radio off. That may solve the problem. Or you can shut the door. That may work, too. But you may also be getting relief by raising your blood pressure."

This newly discovered response is triggered by what are called baroreceptors, Dr. Pickering explains. "Baroreceptors are sense organs in the blood vessels which detect and measure changes in the blood pressure. When there is a rise or fall in pressure, they relay this information to the brain. And as soon as the brain receives the signal, it acts to stabilize the pressure. If, for instance, the pressure is going up, the brain's message is to slow down the heart rate and open up the blood vessels so that the pressure won't go too high."

When the pressure does go up, however, there is also a separate, independent response to the baroreceptors' signal: the brain's level of arousal goes down and it is less sensitive to outside stimuli. Dr. Dworkin and his associates have shown this reaction in test animals. When their blood pressure was raised by means of an ingested drug, the animals reacted less to unpleasant stimuli. When pressure on the main baroreceptors—located in the carotid arteries on each side of the neck—was stepped-up considerably, the animals could even be put to sleep.

"The effect may be a bit like the action of barbiturates," Dr. Dworkin says. "Even at the *(Continued on page 210)*

micronutrients
Are they in your diet?

An interview with Walter Mertz, M.D., head of the United States Department of Agriculture's Nutrition Institute at Beltsville, Maryland.

There are two kinds of micronutrients: vitamins, or organic micronutrients, and trace minerals, or inorganic micronutrients. They are substances which, in very, very small amounts, act as catalysts for the body's utilization of energy—they do not, in themselves, furnish any of that energy. Just to give you some idea of how small these amounts are, we are talking about parts per million or parts per billion. And because these nutrients are essential, your health—and sometimes your life—depends on an amount far too small to be seen and almost too small to be measured.

How do you know if you are getting what your body needs? Two things are of key importance: One is the optimal range of intake. The other is nutrient interactions. With micronutrients—as with nutrients, in general—what counts is an optimal range of intake rather than a fixed level. If your intake falls short of that range, this is bad. And if it exceeds it, this is also bad.

A good way to explain what we mean is with something called a biological dose-response curve. If you took a piece of graph paper and drew a line on it in the shape of a bell, this is what the

Vitamins and trace minerals enable your body to turn food into energy. Too much of these micronutrients can be as harmful to health as too little

curve would look like. On a vertical line at one side, plot well-being. On a horizontal line along the bottom, plot intakes of a particular substance.

Let us say we take water, the simplest nutrient there is. Here is how you would plot the biological dose-response curve for water. With zero intake, which you mark all the way to the left on the horizontal line, your well-being would be zero—in other words, you would be dead. With a gradual increase of intake, well-being would also increase. After a certain point, however, the rising curve would level off. This plateau would represent the optimal range of intake for water. And at any point along that plateau, intake would be compatible with optimal well-being. But if you continued to increase your intake, the curve would start to go down. Your well-being would be impaired. If you kept on increasing your intake, the curve would drop further and further until it touched the horizontal line again. At which point, of course, your well-being would be zero—you would be dead.

The biological dose-response curve shows very simply that too little of any given nutrient is incompatible with health and that too much is also incompatible with health. And that goes for every nutrient known. Vitamins. Minerals. Protein. Fiber. Even something as vital as water.

If you are healthy and have a varied diet from many sources, the intake of essential vitamins and minerals—of all nutrients, in fact—is regulated by your appetite. If your body does not have enough calories, you get hungry and eat. And when you have had enough, you stop eating. The distribution of essential micronutrients is such that after you have had all the calories you need, you have usually had enough *(Continued on page 210)*

counter force
A NEW WAY TO SHAPE UP FAST

Counter force is the active principle behind the quick and easy new shape-up plan you see here. The set of exercises has been worked out by Brian J. Sharkey, Ph.D. (in photographs, *opposite*), head of the Human Performance Laboratory at the University of Montana and author of *The Physiology of Fitness* (Human Kinetics).

"Counter force is the key to getting benefits faster," Dr. Sharkey says, "because each exercise takes you through a whole range of motion and you control the speed—varying it so you get just the amount of force you want. Instead of doing an hour of unresisted exercise and hardly improving your strength or muscle endurance at all, you can do ten minutes of counter-force training for significant improvement.

"How much do you improve? And how fast? With a set of exercises like the ones you see on the opposite page, probably as much as 3 percent a week for the first two to three months," Dr. Sharkey notes. "Of course, eventually, things tend to level off, but you do still keep on getting some improvement.

"There are a lot of excellent, and very sophisticated, machines you can use to get this training effect," Dr. Sharkey says. "But there is another piece of equipment that can do much the same thing and often does it somewhat better: the human body. And that is the reason for using a partner whenever possible—somebody who can sense the force you are applying and then counter it just enough to keep you moving at the appropriate rate."

Some of the exercises shown here are done solo rather than with a partner. The point is that you can always fall back on your own counter force when your partner isn't around. Either way, do eight repetitions lasting three seconds each; move through the full range of motion, resisting your partner or yourself as hard as you can. Repeat after a brief pause, and this time do fifteen repetitions, going through the range of motion somewhat faster. The first set is especially helpful for strength; the second builds muscular endurance.

In doing counter-force exercises, work out on three alternating days of the week. (Do aerobic exercise on the three days in-between—rope-jumping, a stationary bike, or a mini-trampoline are all good.) Ten or fifteen minutes for counter-force exercises, plus a few minutes of stretching before and after.

Head to Toe

Ten minutes of exercise with a counter force can do as much for strength and endurance as an hour alone; a person gives more sophisticated aid than any machine could

1

1. HEAD AND NECK Dr. Sharkey demonstrates: Start with your head forward and a towel stretched across the back of your neck. Push your head back as you resist it with the towel. This is excellent for your posture and the muscles in the back of your neck.

2

2. SHOULDERS Stand with your arms down in back. As you try to move them up and back down, your partner resists you. This exercise works the shoulders and middle back.

3

3. UPPER ARMS Stand with your arms bent upward in front of you. Flex your biceps as you try to raise arms—against the resistance your partner provides.

4

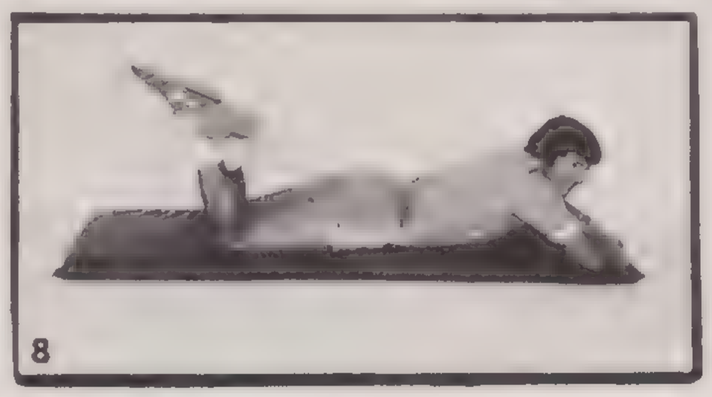
5

4. CHEST This is an alternative to the modified pushup that is often recommended for women. Keeping your body straight, bend arms until your nose touches the chair; then return to straight-arm position. Your partner presses down on your back to help increase the effect

6

5. ABDOMEN Place a chair against a wall so it is secure. Lie on the floor with your feet on the seat of the chair. Do sit-ups with your hands crossed on your chest.

7


8

6. BUTTOCKS Do side-leg raises, using your arm to provide the resistance against the upper leg as it goes through the range of motion. The moment you apply force and really start to resist, you begin to get good muscle activity—in the entire thigh as well as up into the buttocks.

7. FRONT OF THIGH Dr. Sharkey demonstrates, with our model, as partner, providing the resistance as he sinks into a 90-degree knee bend—he should not go further than that—and then comes up. Her weight on his back provides just the force he needs.

8. BACK OF THIGH This is one exercise you can do by yourself, as Dr. Sharkey does here. One leg is on top of the other, and he resists the lower leg, with the upper one pressing down on it as it is being raised. (The resisting upper leg is getting a front-of-thigh workout; the lower leg gets a hamstring workout as a bonus.)

9

9. INNER AND OUTER THIGH You have your feet on either side of your partner's. You try to push inwards, in order to work the inner thighs, and your partner resists. Then you change position (see photograph) putting your feet inside your partner's and trying to push out, in order to work the outer thighs.

10

10. SHIN AND CALF You try to flex your foot up. Your partner resists, holding your toe and heel. As you go through the range of motion, this works the shin muscles. Reverse: point your foot straight out as your partner resists. This works the calf muscles.

I Nobu

to TOE

The New Beauty Confidence

It's an honesty about yourself and the way you look...that reflects a healthy attitude, a healthy concern with self-maintenance

Whatever you call it: confidence, self-assurance—it's based on a new attitude, one that comes, quite simply, from being comfortable with who you are and how you look. Self-maintenance is part of it—all the ways in which you take care of yourself: keeping your body fit and supple, your hair well-cut and well-cared for, and your skin at its best—giving not only a feeling of confidence, but a starting point for good looks now.

Attractiveness today has more to do with honesty, with fitness and health, and less to do with camouflage—whether it's clothes or heavy makeup. Now, more than ever, the way you look depends on a foundation of "quality skin"—skin that lets you wear sheer, minimal makeup with assurance.

Getting to good skin requires care and a little know-how. It means defining and treating your particular skin according to its needs—"type" now meaning a whole lot more than just dry, oily, or combination. It means realizing the necessity of a disciplined, personalized skin-care regimen, one that works for you—by taking into account age, schedule, environment. And one that recognizes and responds to the changes that time, stress, emotions, and even changing seasons can make on the condition of your skin.

A good example of a good skin-care program comes from the Erno Laszlo Institute, one of the first to develop a simplified, treatment-oriented skin system that allows for the variety of skin changes that occur. The news now: the Laszlo program itself has changed, introducing three products into their skin-care regimen—all based on the reformulation of their "core" dry-skin-care ingredient, "pHelityl" (developed by Dr. Laszlo in 1928, pHelityl is said to come as close as possible to duplicating the skin's natural sebum). Now, there's a moisturizing cream with a four-times-greater pHelityl concentration, a protective lotion to wear under makeup, and a sheer, daytime gel makeup. There's a good reason for the update: dry skin is becoming a more frequent condition owing to our environment—steam heat in winter, air conditioning in summer—to the effects of increased air travel, and to the rising average age of the population.

SHEER, MINIMAL MAKEUP WITH TREATMENT, *LEFT:* THE NEW PHELITONE GEL MAKEUP FROM ERNO LASZLO, IN LIGHT BEIGE. HAIR, THESE FOUR PAGES, EDWARD TRICOMI OF PIPINO-BUCCHERI. MAKEUP BY JOEY MILLS.

The New Beauty Confidence

The how-to's:

According to make-up expert Joey Mills, the key to the look opposite is in the application of the foundation—and the working of the opalescent shadows. To get a foundation to look like this—to look like almost nothing at all—blend a little extra moisturizer in with your base. And when you put it on, blend it out with a sponge to a barely-there transparency. . . . The key to the opalescent shadows is in the layering—the colors aren't blended. Instead, they overlap each other . . . so you can't see where one color ends and another begins. . . . Also essential: a good lipstick brush and a different brush for each color of blusher and eye shadow—you should never mix colors on any of the brushes

Andrea Blanch

Sometimes, it has to do with experimenting, going with a look that's slightly unexpected, slightly out-of-character—especially at night—when adding new dazzle, new colorings can make all the difference

Self-assurance—confidence—works both ways. It means facing the world as you are—with just minimal makeup: a dab of nearly sheer foundation, a touch of lip color . . . but it also means being able to carry off—with confidence—more makeup, a heightened evening makeup when you want it. The look, *left*, is a good example. True, it involves more—more color, more shimmer; but, there's a difference in the transparency of the makeup, a sheerness that lets the quality and texture of good skin come through.

The key is in careful application—particularly in the handling of the opalescent shadows, says makeup expert Joey Mills. They have a soft, pearly shimmer that's natural—and different from the harsh frosted colors of the '50s and '60s. And today's opalescents look different—work differently on everyone, depending on your coloring. What they all have in common, however, is that they give the face a soft finish—there are no sharply defined lines on the eyes, the cheeks, the lips, anywhere. . . . Here, the eyes are shadowed first in a pale coffee color, with a hint of mauve in the crease. The opalescent highlighter is smoothed on, layer over sheer layer—not blended—starting from the center of the lid, over the coffee color, and extended out to the sides. The cheeks are blushed in two shades of pure pink—raspberry and rose—the opalescent color added afterward, highlighting the cheekbone, brushed to the hairline. As for the lips, they're pencil-lined in russet, followed by rose lip color, gloss, and a touch of the same opalescence used on the eyes.

SOFT COLOR "LIT" WITH PEARLIZED SHINE, *OPPOSITE:* DIANE VON FURSTENBERG'S PINK-TONE FOUNDATION, BROWN-STONE AND AMETHYST EYE SHADOWS, WHITE HIGHLIGHTER (ON EYES, CHEEKS, LIPS), RASPBERRY RED AND ROSE CHEEK COLOR, RUSSET LIP PENCIL AND ROSE MOCHA LIP COLOR. PEARLS BY TIFFANY. EARRING, CONSTANCE MASLOW AT MAGDA K. DETAILS ON PAGE 209.

1. How fresh all-white looks, feels . . . in winter, under a fur

This time of year you're looking for something new. Something special to give you a lift, spark the clothes you've been wearing since fall. And, on these eight pages, that's just what you'll find. Some are basics. Some pieces to splurge on. The price range: very varied, $38 to $1,190. What they all are: the most appealing, the best of their kind.

2. What a difference . . . when you belt a basic white sweater

Toscani

4. Bright, body-close, dazzled a bit: the prettiest blouse for evening

Finds

5. PM must: a black skirt or pants. Now they're a little shorter, a little softer

3. To bank on: a black cashmere tank. It moves!

1. Ralph Lauren's classic white go-anywhere, anytime trousers (about $178) with his white charmeuse shirt (about $198). 2. If a new white cashmere sweater's on your list—Zoran's is simpler, longer, lends itself to belting, waist-wrapping. About $265. 3. On its own, or under a jacket, Zoran's black cashmere tank (about $155). Belted over Kansai's black wool pants (about $70). 4. A treat—this blue silk, sequin-embroidered blouse. About $190. By Neil Bieff/Arturo Herrera. Over Julio's viscose pants. About $170. 5. New versions of the basic black evening pants and skirt. By Zoran in silk charmeuse. The pants (about $210) topped by Zoran's teal charmeuse jacket (about $185). The skirt (about $195) with Lisandro Sarasola's gold vest (about $245).

Beauty Finds: To give your hair a lift, more body, more shine: Clairol's Condition Shampoo and Beauty Pack Treatment. These eight pages: hair, Suga at Bergdorf Goodman, Didier Malige for Jean Louis David; make-up, Joey Mills. Accessories, stores, last pages.

The most upbeat thing to go for now, any time of year: glitter! 1. New slant on skirts for evening: brightly sequined silk. Neil Bieff/Arturo Herrera. About $270. 2. A soft "gold" mesh jacket. Ferrara/Whiting and Davis. About $550. With this season's newest jeans: white moir'el By Sasson, cotton/acetate, about $38. 3. In a year of jackets, the best: Halston's. In leather, about $460. With his grey flannel pants, a little shine at the neckline to turn the look to evening. Jacket and pants, Halston Sportswear. Elsa Peretti of Tiffany.

1. The newest option in skirts: a wisp of silk, sequin splashed, shorter

2. The big change in evening jeans. . .now the fabric's moiré!

3. To wear nonstop: the thinnest leather jacket—shaped and sashed

finds

Toscani

4. Surefire. . .a "silver" mesh halter; a bright, wide belt

4. The fastest refresher: this slide-y "silver" mesh halter. Ferrara for Whiting and Davis. About $250. To wear with white pants and a smashing belt. Colony Designs belt.
Beauty Finds: Another fast refresher: concentrated cologne, i.e., Yves Saint Laurent's Y. Accessories, stores, last pages.

3. Newest take on "baggy" pants: in corduroy

1. Found: the perfect pair of trousers—at a *good* price!

Refined, perfected, ***1.*** *Barry I. Bricken's single-pleat wool gabardine trousers, about $100.* ***2.*** *The raincoat Geoffrey Beene showed over everything (fibranne/polyurethane), about $360. Over his silk jockey shirt and pants, about $1,190.* ***3.*** *"Baggy" pants—the newest! The best, in black widewale cotton corduroy. Ball, about $54. With red—Kae Yoshida's French rabbit angora sweater.* ***4.*** *Instant appeal: left, Giorgio Sant' Angelo's glove-leather shirt (about $360) with Bulgari-Danaos, Ltd. ruby/diamond studs. Right, a rayon V-neck cardigan (about $65) and tank (about $44), Norma Fink for Theodore.* ***5.*** *Calvin Klein's stroke of pure color in a shirt (about $150). With white—Julio's rayon/cotton faille pants (about $230).* Beauty Finds: *Shampoo specially formulated for black hair, for mid-winter—with conditioners: L'Oréal's Radiance Conditioning Shampoo. Accessories, stores, last pages.*

2. Rainproofing—bright-colored, thin, with a sense of fun

finds

4. To wear now: a glove-leather shirt, thin knits—in white!

5. New "lease" on the clothes you own: a shirt in amethyst silk taffeta

finds

1. The "casual" side of evening: cardigans—to wear belted over shimmered camisoles . . . or buttoned over bare skin

Toscani

Sweatering with a relaxed kind of glamour, 1: Left, Adrienne Vittadini's yellow rayon knit short-sleeve cardigan (about $76), over a pale platinum-brocaded black camisole, by Sami (rayon georgette, about $48). Center, a wine-and-navy tweed sweater, with a deep V-neck. Roberta and Brenda, rayon/wool/Lurex about $250. Right, Gloria Sachs' cable-knit cardigan in gray angora (about $280), with a silvery-grey silk charmeuse camisole by Sami (about $62). 2. The yellow/black contrast, the cap sleeves—the news in a sweater! Pinky and Dianne for Private Label, about $166. 3. Evening dressing for any season, for right now—Fabrice's black silk matte jersey pants and beaded top, about $800. 4. Racy—Giorgio Sant' Angelo's "studded" tank top in beige Lycra, about $250. With ankle-cropped pants in pewter leather, piped in beige L.G. Alvear for Arbitro, about $300. Accessories, stores, next to last pages.

2. P.M. sweater news—cap sleeves, beaded silk chenille

3. Bronze bugle-beading on black silk jersey—nighttime dazzle

4. Wonderful discovery: a stretch tank top, set with "stones"

Resort and on…

Just What You're Looking For!

On these ten pages, everything you want for resort, for any easygoing warm-weather life: clothes you can just relax into—cool, uncomplicated, very pretty. This season, with a difference: a new spareness—the spareness you find in "spectator sports" dressing—heightened by the use of white, softened by the most appealing details. And shown, on these ten pages, in an ideal setting—Bal Harbour in southern Florida, where sun and a beautiful stretch of beach are only the beginning of warm-weather delights. . . .

Far Left: As much of a dress as you want for resort evenings . . . Giorgio Sant' Angelo's white rayon chiffon in five sheer, scalloped layers. And the whole thing, soft, pretty, light as a breeze! About $390. Saks Fifth Avenue; Neiman-Marcus.

Beauty Note: Something pretty to try at night—makeup flecked with iridescence to highlight bare skin. One new way, Ritz Goldlights Sheer Glow translucent liquid highlighter.

Above left: Resort and on, a dress to keep your eye on—a dress with all the charm, the "naive" feeling of a child's. Here, from Bill Blass in blue-and-white striped linen—white collar and cuffs, gentle puffed sleeves, a soft-falling skirt. About $650. Elizabeth Arden Salons; Nan Duskin; Marshall Field's; Montaldo's.

Above: What happens when a perfect little white sweater keeps going . . . a perfect easy-to-wear knit dress . . . for every day, for day into dinner. Frances Henaghan; rayon blend. About $58. Jacobson's; Bullock's. Accessories, next to last pages.

Here and the next four pages: hair, Edward Tricomi; makeup, Sophie Levy, both of Pipino-Buccheri Salon.

Bal Harbour Note: The sun-filled backgrounds, both pages, in and around the Americana Hotel of Bal Harbour.

Claude Mougin

Just What You're Looking For!

For warm weather, there's a different turn to jacket dressing. It starts, *left*, with a different jacket—longer, easier, slightly fitted—in white linen (about $220). Worn over unmatching pieces: a bare, bright camisole (crêpe de Chine, about $50) and tropical-print wrap skirt (about $138)—both in silk. Donna Karan and Louis Dell'Olio for Anne Klein and Co. Saks Fifth Avenue; Montaldo's; Jordan Marsh, Florida; Hudson's; Lou Lattimore; I. Magnin. Another change: a jacket with the smallness, the softness of a blouse. *Right*, Calvin Klein's spare soft jacket in turquoise and white crêpe de Chine print (about $176) belted over classic white cotton broadcloth trousers (about $90). Saks Fifth Avenue; Garfinckel's; Montaldo's; Lou Lattimore; Bullock's; Nordstrom Accessories, next to last pages.

Beauty Note: After a day in the sun —no matter how well-protected your skin has been—you can use the smoothing/cooling of a moisturizer. A good one: Calvin Klein's Moisturizing Body Lotion.

Bal Harbour Note: These two pages photographed at the Bal Harbour Shops—one of the resort's biggest, nonstop attractions.

Claude Mougin

Just What You're Looking For!

A wonderful sweater!—*far left,* in hand-knitted ivory string—soft, bare, with the smallest cap sleeves—as "basic" as any pullover, much more beguiling. Here, over ivory linen pants. Joan Vass. Pants and sweater, about $173 each. Bloomingdale's; John Wanamaker; Dorso, Beverly Hills.

The way a change in texture can change a sweater, *left above*: Bill Atkinson's "shiny"-finish crewneck in white rayon (about $110). Clean, trim, narrow-belted over flax linen walking shorts (about $96). Sara Fredericks; Mia Boutique, Syracuse, NY; Sakowitz; The Dressing Room by Carlisle, Palm Desert, CA.

The more sophisticated maillot, *left below*: strapless, shirred, and shaped to show every curve. In black, from Cole of California. Antron/Lycra; about $32. Bloomingdale's; Jordan Marsh, Florida; Montaldo's; Swanson's on the Plaza; Bullock's.

A new racing suit, *right above*: black and white stripes, streamlined, ready for action! Catalina Swimwear. Antron/Lycra. About $28. Macy's; Jordan Marsh, Florida; Bullock's.

There's a different approach to pants dressing now, *right below*: softer, easier. And a different length to pants —Geoffrey Beene's new wide above-the-ankle pants, gathered at the waist. With a matching full-sleeved shirt in mustard-and-lavender stripes and the prettiest bare tank top—lavender with tiny flowers. Beene Bag. Cotton shirt, about $84; pants, about $110; tank, about $64. Bergdorf Goodman; Nan Duskin; Montaldo's.

Accessories, next to last pages.

Bal Harbour Note: The place to find everything under the sun—the Bal Harbour Shops, the scene on these two pages.

Just What You're Looking For!

Part of the impact, the sophistication of these swimsuits: a sense of clarity, of sharpness in the accent of white on deep or bright colors. What adds to their appeal: a prettiness that comes with the curvier lines, the small added details.
Left: Curved white cords on a black strapless maillot. Gabar, nylon/Lycra, about $29 Lord & Taylor; Marshall Field's; Dayton's; Sakowitz; I. Magnin; Liberty House of Hawaii. Earrings, Elsa Peretti of Tiffany.
Below: A positive/negative black and white bikini Jay Cee Swimwear of Florida, Antron/Lycra, about $21 Sakowitz; Bullock's, Century City

White free form dots on brilliant magenta, *above*. Christian Dior Antron/Lycra, about $40 Macy's New York; Frost Bros. Bullocks Wilshire, Wilshire Blvd *Right*: A proper sweater. Not "spectacular," not excessive. But easily one of the most chic tops around. What does it: the navy and white stripes, the fuller sleeves, the Valentino touches. About $150, acrylic/wool. Here, with his slim white poplin pants. About $112. Elizabeth Arden Salons; Valentino Boutique, Washington, DC; Sakowitz. Santos watch, Les Must de Cartier. Here and on the next two pages: hair, Bobby Ink, makeup, Sophie Levy, both of Pipino-Pucchen Salon Accessories, additional stores, next to last pages *Bal Harbour Note*: A mile-long beach of shiny white sand landscaped like a Tahitian island, stretches along the blue water

Alex Chatelain

Just What You're Looking For!

What a bit of dazzle and Stephen Burrows do for warm evenings. *Left:* His one-shoulder white top (about $224) sprinkled with colored stones; a slink of black skirt piped in gold (about $220). Both rayon matte jersey. For Pat Tennant. Henri Bendel; Neiman-Marcus; Janina, Los Angeles. *Right:* This season's navy blazer is spare and clean . . . but unstructured, softer (about $250, worsted double knit). This season's way to wear it: over bareness, with a gold mesh necklace, soft as a scarf; a slim ivory skirt (about $115, worsted gabardine). Ernst Strauss by Paul Schnell. Special order at Saks Fifth Avenue. Also at Montaldo's; Marshall Field's; Balliet's; Neiman-Marcus; Amelia Gray, Beverly Hills. Necklace and earrings, Elsa Peretti of Tiffany.

Alex Chatelain

Nobody can have too many white tops, *right above.* The current take: crew-necked, a little looser, striped in red and blue (about $28, acrylic/wool). The narrow white pants (about $56, wool/polyester). All from Breckenridge. Lord & Taylor; Hudson's; Marshall Field's; Famour-Barr; Goldwaters. Santos watch, Les Must de Cartier.
Below: The extra edge you get with a texture mix! The navy jacket's a terry knit (about $58, acrylic/wool); the pants white ribbed piqué (about $76, cotton/polyester); the shirt has a white-on-white satin stripe (about $58, cotton/polyester). Mondi of America. Country Clothes of Chappaqua, NY; Dee Borcz of Annapolis, MD; Arthur's, Chicago; Abbey-Winfrey, Dallas; Signature J, Albuquerque.
Right, below: The classic silk shirtdress, once removed. Soft, slim, body-conscious. In a multicolor print on white. Jack Mulqueen. About $109. Macy's, Herald Square; Burdine's; Foley's; Bullock's; I. Magnin. Accessories, next to last pages.

Bal Harbour Note:
In one place, everything—relaxed and active—to make resort living a delight.

PRESENCE

(Continued from page 122)

beyond the flourish of celebrity, beyond performance, have presence. Greta Garbo's presence is somehow felt in the minds of those who may never have seen her in a film. Katharine Hepburn, Simone Signoret have it, and Colleen Dewhurst. I always imagined her as being capable of averting any disaster—in times of crisis, people cluster about the person with calm presence. You move away from the one brandishing the sword, or yelling out orders.

But I remember, too, how precarious star presence was. The assurance on the screen, the command, would be shattered by reality, by fear in the midst of crowds at a premiere. Simplification, and clarity about what you can do, what you can handle, strengthen presence. Stardom often created confusion for young people whose lives careened beyond their own emotional resources. Pressures disproportionate to one's capabilities absolutely sabotage charisma—but not real presence. I remember seeing Marilyn Monroe looking tiny, pale, and craven at one of those huge banquets, buffeted by a platoon of studio people, being told where to walk, rushed past a table of friends she wanted, clearly, to stop and talk to. Her star presence was gone at that moment.

I think the paradox of presence may be that, to gain control of your life, to have self-assurance, you must let go, surrender to an acceptance of the essential values and wisdom you have learned to rely upon, become aware of strengths as well as vulnerabilities, appreciate that it is the negative-positive duality which creates real character and therefore presence.

You can have assurance and be free from defensiveness, the fatigue of anger. On ideal days I feel so comfortable I don't need to get furious. A group I'm involved in was discussing values the other day, and a young man said, "I've gotten over my obsession with having material things, like better cars, fancy clothes, and women." A couple of years ago I would have snarled angrily, and slammed out of the room. I don't need to be brutal now—to march out and slam doors—now I come right back inside, sit down and talk reasonably about what is going on.

The truth is that most men, too, have changed as we have. They expect and enjoy our independence. It's freeing and invigorating, and, I think, a relief. Women can afford to be supportive—and not just in the hypocritical devious ways we used to whisper to each other about.

People who like to characterize decades say the '80s herald a new romanticism. One would do well then to contemplate presence; for it is inevitable, invariably compelling. A man I know wonders "Do we know anyone with presence whose eyes we do not remember?" But even if we succeed in burying the clinical pop-psych cliché of "relationships" and recharge undying passion, there is a difference: The clarity of one's identity, the strength of individuality, will not be reclassified by marriage or attachment, as it cannot be shaken by variations in status or financial condition. Women with presence take more risks; and it is through risk that we achieve what we want most in life—even if it is simply the exhilaration of taking the risk. The new romanticism will not, please, have us wilting for love or lack of it. These memorable eyes stare right back, unblinking, honest—it's right here, without a fleck of mascara to blur the vision.

A friend of mine is a writer married to another writer. Her parents were both painters; and, when her father wasn't working well, her mother would stop and not go near her studio until her husband was painting well again. My friend the writer goes right on working when her husband is blocked. "I give him," she says, "the same kind of support and encouragement I get from him and from my other friends when I'm having trouble. But he has made it very clear he would find it patronizing and infuriating if I deferred." A woman who knows what she is doing really has something to offer to a man. The most durable, flourishing marriages in history have worked like this, and the women have had clear and present identities and responsibilities.

A British writer I admire believes that presence has some link with an ability to communicate in ways we may not even understand, possibly unusual holographs "and influences of a more magical nature." Perhaps witches were simply women who were burned for having presence, qualities of verve and assurance entirely out of line with their station, qualities then reserved for women of royal birth—and, at that, to be used with discretion. Mary, Queen of Scots, suffered for it; Queen Elizabeth deployed her presence more judiciously.

Although presence is often considered innate, it may be possible to acquire it by doing daily the things one must, by developing gracious ways of telling the truth, by dropping helpless complaining and accepting the responsibility of making loving judgments. It is being gifted in selective honesty—my favorite extension of loving judgment. It does not include playing the old tricks, which only girls who refuse to grow up play (and which boys who will not become men play, too, and always have). Perhaps one finds presence only indirectly, as one finds all good things, by searching for self-respect. ▽

TRADE-OFFS

(Continued from page 129)

in the working world long enough to have gained some assurance, women are approaching things their own way. Arriving at the right tone and balance. Neither angry and defensive, nor simply aping the men. Not so much "tougher" as surer. Finding we have neither to assert our femininity stridently, nor to deny it. Understanding that we can nurture a book or a company instead of, or in addition to, a child. Using our reason and intuition in personnel decisions and corporate strategies, and our talents for co-operation in putting together ad campaigns, news shows, and in creating the networks of professional women to help each other get a start and get ahead. One of the trade-offs we don't have to face is between femininity and success. As women change, society's idea of the sexy woman also changes. Today, sexiness has a lot more to do with vibrancy, humor, and energy than the old smoky languor.

The big trade-offs have to do with time, and where you invest your energy. Relationships with men are still very important, but not *all*-important. Many high-powered women are single or divorced—often, in part, because of the pulls and conflicts caused, or at least aggravated, by career pressures and lack of time (if *he* expects you to spend a lot of time on the house and go to the beach with him on weekends, and *you* expect yourself to make partner and dream of the office when he drags you to the shore, you've got pulls and conflicts).

Other equally pressured couples stay together happily by giving their relationship more thoughtful care to make up for lack of time. Working out the ground rules in advance (you both work every other weekend, perhaps), then genuinely paying attention to each other. Many busy successful women manage to maintain their friendships, also by understanding the ground rules—that neither demands excessive amounts of the other's time. So what do you do about the friend who still doesn't quite understand? Who keeps calling you up and pouring out her heart when you have an exam tomorrow, or they're waiting a meeting for you in the next room? You feel guilty if you keep cutting her off, and desperate if you don't. Do you score one for friendship or one for the colleagues?

Men have been making these sorts of trade-offs for a long time, not always with too much thought. Since society has held that the successful man was the man who succeeded at work, men have had a tendency to let work overwhelm the personal, believing they could always catch up later. But catch-up is a very difficult game indeed. Most women, however busy, still seem to understand that large blocks of life can be kept on hold only at great risk, and have generally taken a more balanced view of the relative importance of work and personal life. We see that a wholehearted acceptance of male patterns just isn't enough.

SUCCESS—YOUR OWN EQUATION

While the proliferation of "women's" roles can be confusing, it has also freed us to create a broader, more humanistic definition of success. Success isn't necessarily being a model wife, mother, film-editor, or $200,000-a-year executive. Success is finding the things you care about and delegating your time and energy accordingly. Your personal equation—the balance of commitments that works best for you—is as personal as your energy level, values, talents, and your sense of self.

An important part of making your life work is moving away from the easy answer. Understanding the trade-offs you're making. Knowing what you really want, how long it's going to take, and what you're willing to give up for it. Not so much settling, as coming to terms with life, *your life.* Knowing your range, temperament, talents, and opportunities. Accepting the fact that you may not be Picasso, but you are a top-notch illustrator, or that you may not have much money, but are working on a project you love. Deciding how important money is, what work really means to you, and the kind of commitments you're willing to make for love. Setting some time aside to go over your personal equation and play with the mix. *Not* waking up one morning to find your options have been foreclosed for you. Maturity is knowing you can't have everything; courage, striving for what you can. ▽

THE WINDSORS

(Continued from page 163)

marry Freda, she told Bryan/Murphy, but she "persuaded" him that marriage was impossible: she would have to divorce her husband, and that would render her ineligible. (As King, Edward could marry anyone he chose; but, as Defender of the Faith, he was prohibited from making a divorced woman Queen.)

Freda adds that it was not all that difficult to persuade Edward against marrying: "He was very suggestible." He was, she said, "the kindest, gentlest, most thoughtful man you can picture," but suggestible, and weak, and humble, very humble. Something in his presence prompted Freda's daughters to refer to him affectionately as "Little Prince." Something in his manner led his second married woman, Thelma Morgan Furness (half-American, Gloria Vanderbilt's aunt), to call him "The Little Man." Before she left on a trip back to the States, Thelma had lunch with her new friend Wallis Simpson. "The Little Man is going to be lonely," Wallis said sympathetically. Thelma urged Wallis to please take care of him. What, after all, are friends for?

By the time Thelma returned, after a flamboyant affair with Aly Khan (this story has an extraordinary motley cast of characters), Wallis had replaced her in the Little Man's life. She was acting as his hostess, making small proprietary gestures like slapping his hand when he reached for food with his fingers. Thelma, not immediately understanding, tried to signal Wallis that the Prince hated being touched familiarly. Wallis' return signal indicated that Thelma could just buzz off.

Freda the Constant was the next to go. The telephone operator at the Palace was given orders not to put her calls through to the Prince. Not a classy way to break off a relationship. "Well you see, love is love," offers a Windsor defender. "People don't behave well." That is true.

The Prince, everyone agreed, was gaga with infatuation over "that woman." "She has him like *that,*" said Alexander Woollcott and everyone else. What did she have?

Photographs tell us she was not beautiful, though Cecil Beaton claims no picture captured her. "*Une belle laide,*" he called her. She was "bewitching," her secretary told me. "She'd make you feel you were just the person she was happy to see." A visitor recalls her lavender-blue eyes—totally engaging, intimate, attentive. Quick movements, enormous vitality. A social creature. Spicy—on the side of the risqué, the daring, the outspoken. "She'd sit on the edge of a desk, which no Englishwoman would do, and say, 'Listen, talk American!'—meaning, be direct," said Cynthia Harris, who plays Wallis on the television series opposite Edward Fox.

"Above all, with her, one laughs," a friend wrote home. She was a good time.

Wallis—neé Bessiewallis—was, together with her mother, the poor branch of a first family of Baltimore. Her father had died when she was an infant, and she was sent to good schools through the patronage, erratic and difficult, of a rich uncle. Donaldson, empathizing with Wallis, writes that "among her own relations and also among the girls she met at school, she alone knew the pinch of poverty and deprivation."

I imagine Wallis among those girls their equal but not quite equal, learning that personality was the ticket, that by your style you shall be known, if not by your bank account. "She had the most unbelievably exquisite table manners," said the secretary; and you wonder how incredibly exquisite table manners can be. Wallis would constantly improve herself all her life. Lady Mendl would become "her mentor," according to the secretary. In style? In decorating? "Yes, and in behavior, too," the secretary answered. "The Duchess once said to me, 'You see, I always learn. I listen, I observe.'" How exhausting, this constant hedge-clipping of oneself.

At twenty, Wallis married, probably for freedom's sake. Win Spencer, an attractive naval officer, turned out to be an alcoholic who, when angry, would lock his wife in a room for a few hours. She separated from him, and three years later joined him in China to give the marriage a second try. The reconciliation failed and she initiated divorce proceedings. From the vantage of 1980, she seems quite brave. A tamer woman would have stayed married, if in name only.

A few years later, Wallis married Ernest Simpson, a good and stable man. They moved to England and, socially on the rise, met Thelma Furness, joined the Prince of Wales's "set".... Time passed. Thelma, as we've seen, buzzed off. The Simpsons and the Prince became inseparable, and Wallis began to achieve a reputation as a stellar hostess.

Reading of the first meal she served the Prince, I must say, really warmed me to her. The menu included black bean soup, grilled lobster, fried chicken Maryland, a cold raspberry soufflé. Shopping for that meal, she wrote cutely enough in her autobiography, she "was bursting to tell my fishmonger and greengrocer . . . that now was truly the time for every Englishman to do his duty." But even cold raspberry soufflé would not besot the Prince. What did she have?

"You've heard, I'm sure, the rumors of the sexual tricks she learned in China?"

"You must have heard that she was the only woman who turned him on?"

No one in any way suggests the marriage was a cover, that he was less than abjectly devoted to her. The only fact relevant to his alleged homosexuality is his extremely strong feeling against homosexuality. Now, some people say that homophobia is the other side of homosexuality, but that logic can lead to illogic. Edward was also said to be racist and anti-Semitic. Does that mean he unconsciously loved Blacks and Jews? I'm willing to accept him as a man of multiple prejudices rather than a secret homosexual.

But it is curious that all the theories are unflattering to the Prince's sexuality. Donaldson steps in smartly here: ". . . During the whole of his youth the Prince was criticized for overindulgence in the sexual act, while ever since he has been believed incapable of it until he met his wife." Donaldson's idea: Edward was "actively seeking a dominating, quasi-maternal partner." Wallis was it.

Wallis catered to Edward's need to be humbled, to the humility, for example, that made him squirm at the homage paid him as a King. That this was both more and less than democratic leanings is suggested by historian Elizabeth Longford, Edward was con-

(Continued on page 202)

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fused, she says. The homage was aimed at the throne, at the heritage, the burden, and expectations set on the crown. Edward took the homage personally, as a tribute to himself as a man. No wonder he was uncomfortable. The flip side of his humility was a grandiosity, the one a check on the other.

Wallis, his "perfect woman," was perfectly attuned to both sides. She inflated him: "Remember, you're the King. Fight for your rights," she chanted during the Abdication crisis. But at dinner parties, she told another woman (who told Bryan/Murphy), she would kick him under the table: gently, to encourage him to continue talking, and hard, to get him to stop—driving him like a car.

(One story from his childhood comes to mind of a nurse so possessively attached to him she would pinch and twist his arms as she sent him to see his parents. He would enter crying, and was quickly returned to his loving tormentor. The nurse was finally hospitalized for "complete mental collapse" but not, perhaps, before she had impressed Edward with a link between love and torment.)

The ex-King's own answer to what he saw in Wallis hits the core of the tragedy. "I was convinced that with her I would be a more creative and a more useful person." With her, because of her, he removed himself from any chance to be creative or useful. He must have felt less lonely with her. Her lack of obsequiousness (to say the least), her never failing to "advance her own views with vigor and spirit," he wrote, "enchanted me. A man in my position seldom encountered that trait in other people."

One is not naturally curious about what Wallis saw in Edward—the answer seems too obvious. But her answer, in her autobiography (*The Heart Has Its Reasons*) is interesting for its admission of the obvious. "Over and beyond the charm of his personality and the warmth of his manner," she writes, "I was mesmerized by the aura of splendor . . . of power and authority. His slightest wish seemed always to be translated instantly into the most impressive kind of reality. Trains were held: yachts materialized. . . ." The "effortlessness" of it! The magic! "That I, Wallis Warfield of Baltimore, Maryland, could be part of this enchanted world . . . seemed so incredible that it produced in me a dreamy state of happy and unheeding acceptance."

It is Wallis herself who ultimately convinces you of the argument against her. She lies, waffles, distorts. Her sweetly honest confession of "happy and unheeding acceptance" is, in effect, her way of passing the buck. The Abdication was all *his* fault. She was blinded by "misconceptions" of the extent of his power to "fix it," as he said he could, and he "did nothing to disabuse me of these misconceptions," she pouts. She is writing this in 1954 or 1955, about her husband, the man she has lived with for almost twenty years. Seems a bit disloyal.

Her other excuse, she offers languidly, is "the fundamental inability of a woman to go against the urgent wishes of the man she loves." Wallis often writes from the vantage of Eternal Woman. The self-image, in print at least, is of a romantic, impulsive, helpless, feminine flower of the South. This will not wash. She, let it not be forgotten, is the woman about whom Adolf Hitler said, "She would have made a good queen."

(I can't help noticing that whatever gets into people writing about the Windsors has gotten into me: could it be that the Windsors are simply awful? We'll come back to this profound analysis in a moment.)

It may be impossible for Americans to grasp the impact of Abdication. A politician is like a husband, Malcolm Muggeridge has said; a monarch like a lover. The real romance here was between Edward and the English people, whom he jilted for "that woman."

The political drama itself pitted Edward against the government in the person of Prime Minister Stanley Baldwin, a man of the generation and antipathies of George V. Baldwin did not like Edward and he was not going to let that playboy set dangerous precedents for kingly power.

On the other side of the generation gap stood Edward, grandiosity on the rise, assuring Wallis ("almost gaily," she wrote) that he could "fix it." He believed—so he writes in his autobiography, *A King's Story*—that he was acting from honor. His grandfather, Edward VII, may have been content with a series of mistresses: not Edward VIII. No hypocrisy, for him, no lesser mistress-status for his perfect woman. The government's suggestion that he send Wallis away to cool the crisis was an outrage: "They had struck at the very roots of my pride. Only the most fainthearted would have remained unaroused by such a challenge." His Kipling-esque phrases might be lyrics in an operetta, *The Merry Lives of Windsors,* perhaps.

> "She would have made a good queen," Hitler said

And at the end, when Baldwin invites him, one last time, to think if he could not choose his country over that woman, Edward's reaction was: "For me to do what he asked would mean abandoning, in the full view of the watching world, the woman whom I had asked to marry me." He was cornered. Poor little man.

"All that matters is our happiness," he said repeatedly to his horrified mother. ("Really! This might be Romania!" sniffed Queen Mary, who had all the best lines.)

For all the drama, the Abdication was a gash quickly stitched closed. The new King, George VI, sacrificed his deep happiness in private life with his wife Elizabeth and two daughters to repair the damage to the monarchy. (In his fine new biography of the current Prince of Wales, *Prince Charles,* British journalist Anthony Holden reports that a poll taken in December 1936 "showed that half the British people wanted to seize the chance to do away with the monarchy.")

The lovers, in exile, began their afterlife with a series of blunders. On the day of the Coronation, the Duke was seen playing golf. On the day that would have been his father's birthday, he was marrying Wallis in France. The site was a château owned by a man who turned out to be a Nazi collaborator. Before their marriage, the couple had shown a worrisome hospitality to Joachim von Ribbentrop, Hitler's special envoy, and in 1940, masterminded by Ribbentrop, the couple would visit Germany, and have tea with Hitler. The Führer, apparently finding a kindred spirit, plotted to return Windsor to the throne once England accepted peace with (under) Germany. Living in Paris before the war broke, the Windsors regularly entertained German diplomats, and the Duke publicly called for a "negotiated" peace—appeasement—with Germany.

"It's a good thing for the country he packed it in, isn't it?" Anthony Holden said mildly.

It is anticlimactic, and unimportant, and certainly presumptuous even to wonder whether the life Edward went on to was a happy one for him, for them. They both claim the romance went on and on. But there are those pictures of them, petrifying with age, her face tightening, eyes widening—the constant astonishment of the frequently facelifted, the obsessive diets whittling flesh to the bone. ("You can never be too rich or too thin" was stitched on a pillow in her bedroom.) And he, a step behind her in all the photographs, looking more and more puzzled as the years go by. And there are those stories about them, obscene, of her brutalizing him. There are the stories she herself tells in her book, sharing the small humiliations of his life with us, about his incompetency, sloppiness; about her "duty" to keep him occupied, protect him from himself—the ex-King as the bumbling, ineffectual husband. This, from the woman who was dazzled by the splendor and power and authority. Imagine falling in love with the Wizard of Oz and ending up with the little man, behind the screen, who only worked the lights. Poor little man, to go down in history as the Little Man.

"'Pathetic' really is the word, isn't it," said an English friend of the Windsors from the early days in Paris. "It seemed to us, when we were young, very simple and romantic. We were all a bit glamorized."

One last word, re: the possibility of the Windsors being simply awful. Whatever else they were, they were not *simply* awful. Let us say: it is challenging to try to maintain sympathy for them. Their own voices, in their autobiographies, defeat the attempt to respect them. Their friends and defenders inadvertently confirm the worst—snobbisms, obsessions with trivia, with the props of life, a shocking meanness about money, their life a *folie à deux* unrelieved by any real conversation with the outside world—no family, no intimate friends: just servants, guests, and all the strangers who loved the myth of the merry lives of Windsors. Those strangers would fill the Windsors' apartment with flowers to welcome them back to New York after a stay in Paris, the secretary told me. On one of their frequent Atlantic crossings, she remembers, a woman approached her and introduced herself as the representative of two thousand women from Texas who wanted the Duchess for president. Of what? asked the secretary. Of the United States, answered the Texan. The Duchess "roared with laughter," reports the secretary reverently, implying that a lesser woman would have taken the proposition seriously.

I don't know—is pathetic the word or not? ▽

JEHAN SADAT

(Continued from page 161)

decorum and attitudes of women displease Mrs. Sadat for she feels these strictures might keep women inferior and fearful.

"Long sleeves, it's all right. I usually put on long sleeves but I hate to put something on the head. I don't like it at all. Sometimes people talk to me about this"—she meant her disregard of certain conventions—"and I tell them I don't believe in this. I believe in much deeper than *that* Islam. Your work and your attitude but not your appearance! Of course the appearance must be respectful but not to the extent of putting on veil and long clothes—not that!"

If her English sometimes curls and wobbles, the meaning of what she says is very clear. In her forties, with three married daughters, Mrs. Sadat felt it her duty, and a privilege, to go to the University of Cairo to earn a degree, her first. She is a diligent student and now a teacher, giving two classes a week at the University in Arabic literature of the pre-Islamic period.

The daughter of an Egyptian doctor who worked for the government and an Englishwoman named Gladys who once taught history—they met in Sheffield where she lived and he studied—Mrs. Sadat was not raised to be subservient or helpless. From the age of four until she was twelve, she was a pupil in a Christian Missionary Girls' School run by an Englishwoman who was a friend of her mother's. Remembering the extreme strictness of the school, which had an Egyptian faculty but an English colonial code of discipline and duty, even now makes her joke a little. As a Moslem, she did not wish to attend church but the pressure on her was so constant her father felt obliged to visit the school to insist her own religion be respected. Later, she went to a secondary school in Cairo.

Jehan was still a schoolgirl when she first met Anwar el-Sadat, a former Army officer who had just been released from prison where he was held for thirty-one months, eighteen of them in solitary confinement, for conspiring to end British occupation of Egypt. A self-made man, who knew very well the pain of peasant families in Egypt, the young Sadat wanted independence for his country and it was this passion, and what he had endured, that moved her. She was visiting a married cousin in Suez when he appeared.

"It was late at night during Ramadan, when we fast and have only two meals, one at sunset and late at night," Mrs. Sadat said. "I was eating mango and, suddenly, he was in front of me. I went running away because it was not nice to see me like that and I was wondering about this man. . . ." The next day, they went to the beach.

Mrs. Sadat's mother was displeased with this unsuitable young man, but the marriage took place in May 1949.

"My mother was against it, of course—first of all, his color—this was always something for English people," Mrs. Sadat said, referring to her husband's dark skin. "I respected Anwar Sadat because he was so dedicated—this is the main thing that attracted me. He wasn't a rich man, he wasn't good-looking, he wasn't from a very high family. It was his personality."

Her mother overcame her misgivings and after the death of her own husband lived with them for twelve years. She died last year. Mrs. Sadat speaks of her parents with great affection and gratitude—the father who never favored his two sons over his two daughters and taught all of them to be self-reliant and how, as she puts it, "to have our own personalities."

"My mother had such great spirit. She taught me how to love my country. She loved her own country until the last moment. She never changed. And she wouldn't eat our food. She wouldn't even try to taste our food. She was very fanatic! She brought me up to love my country."

In 1976, Jehan Sadat was interviewed by Morley Safer on CBS-TV's *60 Minutes* and millions of Americans—who perceived all Arabs as either terrorists or bloated sheiks, belly dancers or members of a harem—were treated to the sight of President and Mrs. Sadat disagreeing, although affectionately, with each other. It was over family planning. Mrs. Sadat, always distressed by Egypt's rising population and the unsolvable problems this poses, said that family planning was not working. In self-defense the President tried to explain the limits of his office. "What can I do for this family planning when I have the villagers [who] . . . think this is against religion? . . . It can't be done by law at all, at all."

"Why?" said Mrs. Sadat. She also said: "All the money of our country, just preparing for war. If we could spend it here inside the country, we could do a lot for our people. I promised them, and I will do something for them." The President, who said that most days he didn't see his wife until late at night, remarked rather poignantly that he envied Jehan Sadat her freedom, feeling himself to be a prisoner.

"If you remember this program and how he was shouting at me at this time! Anyway, of course I understand what he was saying but now in a speech just last month he talked about family planning which is something new for him," she said. "But he has so many problems."

The figures have a ghastly clarity. The population of Egypt is now 40.5 million. If the birth rate continues to rise, it could exceed 66 million in the year 2000. The Central Agency for Mobilization and Statistics in Cairo estimates that the population increase for 1978 was 1,075,000 but in 1979 it rose by 1,200,000. More than five million people now live in Cairo, a city stretched insanely beyond its means, exhausted, chaotic, filthy, and still strangely wonderful.

"It is a complicated problem," Mrs. Sadat said. "It is a kind of the-more-children-the-more-income in the rural areas, for children work. And then, the way they think, the men in rural areas believe the more children the more of a man he appears to be. They still believe it. They are uneducated people. On the other side, women believe the more children the more security for her because the husband will not marry another woman."

She explained a civil rights law which recently passed Parliament designed to discourage a man from remarrying, a measure supported by Mrs. Sadat and other feminists.

"We can't say a man cannot marry again—it is in our holy book, the Koran—but now the flat or the house will stay with the married woman who is mother of the children and this has made men *furious*," she said.

Although in some *(Continued on page 205)*

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ing your mental well-being in the modern world:

● Try to evaluate your life in terms of what is possible and what is not. People often feel frazzled, irritable, or anxious because they have not been able to make the distinction between "This is something I can do" and "This is something I can't do." Very often when these people find they can't achieve certain goals, they become extremely frustrated and depressed. They would do better to figure out some way of coping with the situation that is bothering them—by living with it, getting around it, or getting out of it. It is important to know when to give up.

● It is also helpful to ask yourself, "What are the bothersome things in my life?" Really try to pinpoint them. You may be vulnerable to only a few things, but they may be very important to you. Try to figure out specific ways to do something about them. Even just knowing clearly what bothers you is a help. A lot of people haven't the faintest idea—or they think they are bothered by one thing when, in fact, they are bothered by something else. So the problem gets displaced, and they never do get at the true cause.

● The third thing is to try to bolster yourself at times of stress—a separation, a divorce, loss of a person close to you or loss of your job. You should realize that such moments are high-stress times—times when, instead of "toughing it out," you should really seek as much support as possible from those close to you. Very often when people feel low because of stress, they are least likely to make the effort to see and be with other people. So keep in mind how important it is to treat youself well when things are rough.

● A final point, an important one, is to find areas of mastery. In other words, get control of your life in some way. The way things are these days, what with inflation and other problems that seem beyond personal or even public management, people have a distinct sense of loss of control. And your coping mechanisms are somehow enhanced if you know you are in control of certain vital things. If, say, you can count on your body or your mental skills—be it for jogging or whatever—this gives you a feeling of mastery, a sense of being back in control. It is a key to mental well-being today. ▽

MENTAL HEALTH

(Continued from page 175)

may feel you are. This is something that practically everybody goes through sooner or later.

Mild depression, like tension and anxiety, is often blamed on something not causing it. Many of its manifestations are similar to those you feel when anxious. But there is also apt to be a feeling of generalized fatigue and lack of energy—accompanied by too much sleeping or very poor sleep. There is a loss of sex drive. A loss of interest in food, too. And a slowed-down activity in the gastrointestinal tract, along with constipation. It is as though your physical functions were depressed.

How do you deal with tension, anxiety, depression (I am not talking about severe, clinical depression, which is a real medical problem) and restore your mental well-being? Perhaps the single most important thing is a network of friends, relatives, people you work with—people you can interact with, sharing bad as well as good news. In other words, do not try to go it alone. Develop a system of mutual support. That is easier said than done, considering the way society has been going over the last decade. People are constantly moving—on their own or because of company decisions. Many people today live totally alone—and we know this group is at the highest risk for depression.

If you feel you should consult a doctor, it is best to go to one who knows you as an entire person, a family doctor or general internist who is familiar with your medical history and your family background. He can talk everything over with you. Be sure to let him know, however, that you feel you may be up against a psychological problem. Because very often there is a sort of tacit, inhibiting agreement between the patient and the doctor: The patient acts as though it would be embarrassing to get into emotional matters, the doctor senses this and so, without ever saying as much, both agree that they will focus on the physical state. So it is important for you to come right out and say, "I have been tense in my job, in my personal life. And I would like to talk to you about that as one aspect of the problem."

Here are some further thoughts on sustain-

ARE MEDICATIONS MAKING YOU DEPRESSED?

Some widely prescribed medications cause symptoms of depression as a side effect. And all too frequently, people are not aware of this possibility. Here is a basic list:

The Pill. Although the incidence of severe depression among women on the Pill is only about 5 percent, this is still a sizable number. And, over and above that, there are all the women for whom mild depression is a side effect—accompanied by constant feelings of rejection.

Hypertensive medication can also have a depressive effect—drugs like reserpine and propranalol. This is most noticeable among people who have a tendency towards depression or a family history of it. These drugs often bring out the latent depression.

Tranquilizers. Even Valium can make a person more depressed. And it happens so subtly that you are not aware of it. What's more, Valium tends to release hostility—so you get a combined drug effect.

Hypnotics. The drugs that people take for insomnia really do interfere with the quality of sleep. And they also end up causing you to sleep less—which is bound to make you feel tense and irritable. What is worse is that when you go off the drugs, you experience definite anxiety and depression—as well as poor sleep.

Alcohol. Another drug that may intensify depression is alcohol—people tend to forget that this is so. If you are in a despondent mood, do not have a drink. It may seem to help, but the effect is only temporary. In the long run, it may be one of the worst things you can do.

Lecithin, which some health faddists dose themselves with in high amounts, especially when they go on the so-called Lecithin Diet, may increase the tendency towards depression. And with supplements now becoming such a popular form of self-treatment among health-food enthusiasts, more and more people may start to be at risk.

JEHAN SADAT

(Continued from page 203)

interviews Mrs. Sadat has insisted that in times of huge crises her husband has not needed her because his own courage and convictions sustained him, it is apparent that she is a trusted and needed person in his life. When he became President in 1970, on the death of Colonel Gamal Abdel Nasser—who led the officers' coup against King Farouk—Anwar Sadat did not pursue the same austere socialist direction and ended Egypt's dependence on Soviet advisors and military aid in 1972. He was anxious to restore relations with the United States. But in 1973, believing that Israel and the world held the nation of Egypt in contempt, he ordered Egyptian forces to overrun an Israeli defense line, thought invincible, along the Suez Canal. The three-week war was perceived as a wonderful victory by many Egyptians. But that war made it clear that still another cease-fire would mean little, and peace had to be achieved. Despite the counsel of his own advisors, and despite the rage of other Arab countries, President Sadat went to Jerusalem. Some observers believe this historic journey was made possible only because the Egyptians believed they had at least gained a victory over Israel, and could now consider compromise.

"Ah, it was something unforgettable," Mrs. Sadat said. "I was here because my second daughter was expecting and she gave birth the same day—yes, the peace baby! Really it was very hard for me because I was torn in so many ways. I was worried about my husband, I must say. But before he left, I was talking to him and I told him: 'You go, and when you come back, if our people will not agree with you then you will resign—but you must go and come back.'" After thirty years of war with Israel, the people of Egypt rejoiced when Sadat returned. Sixteen months later, the Camp David peace treaty was signed in Washington, DC, by President Anwar Sadat and Prime Minister Menachem Begin of Israel in the presence of President Jimmy Carter, who had done so much to make it possible. Mrs. Sadat was there to see it, and speaks of weeping with happiness. In October, she was not eager to comment on the danger to that promised peace by the Israeli expansion of settlements in the West Bank. It was I who mumbled that Menachem Begin was a puzzling man, a difficult man to understand. "He is very nice when you know him closer, he is such a very nice man. Not easy, that is something true, but at the same time he is doing his best for his country," Mrs. Sadat said. Others are not so persuaded but, at any rate, the conversation made it apparent that she does not issue her own pronouncements on foreign policy. That is left to the President.

It was in 1967, the year of the Six-Day-War, when Israeli forces reached the Suez Canal and took the Sinai Peninsula from Egypt, that Jehan Sadat saw for herself what war costs and what it destroys. And it was in this year that she also began to think about the disabled and realized there were no existing provisions for their rehabilitation and no possibility of hope for their leading decent, useful lives. She was seeing, and speaking, to men burned by napalm, blinded, amputated, and paralyzed. Other women, also volunteers in the Red Crescent, Egypt's equivalent of the Red Cross, were helping.

"It was very hard. I was walking and walking, without stopping, from early in the morning, 7:00 A.M., until 8:00 P.M. at night," she said. "I was just talking, talking to everybody—and after I finish I meet with the women who are responsible for all the different volunteer groups, to see what are the difficulties, what do they need." She wrote a series of newspaper articles asking the public to visit the wounded, bringing not candy or small gifts but more crucial articles. Go to the hospitals and ask what they need, she wrote. It was unusual, to say the least, for a woman whose husband was then speaker of the National Assembly to be quite so intense and quite so committed.

Jehan Sadat is even more intense and more committed to the Wafa Wal Amal Rehabilitation Center whose name in Arabic means "faith and hope." If she succeeds, it will be the finest project of her life, a monument to her hard work, an example to other Arab countries where no such rehabilitation center yet exists. She now hopes to have seven hundred hospital beds and one thousand places for the handicapped who need training, prosthetics, a chance to learn a trade. It is no use, she points out, teaching a man to walk again if he is going to starve after he leaves. So there are vocational workshops, and will be more.

A good friend and respected advisor is Dr. Howard Rusk, founder and director of the Institute of Rehabilitation Medicine at New York University, considered to be among the best in the world. The Institute has been of assistance to more than 110 countries; it has taught advanced techniques to more than two thousand physicians, psychologists and other health specialists and helped supply 1.5 million limbs and braces.

"She's one of the most wonderful women I have ever known," Dr. Rusk said in New York. "In rehabilitation, you have to have it here and here." He tapped his head and his heart. "She has both."

On a tour of the Center last fall, Mrs. Sadat showed a delegation of Americans how much could be accomplished even with the most seriously handicapped. The group, which called itself the Boehm Journey of Peace to Egypt and contributed $245,000 to the Center, watched children in wheelchairs show their dexterity and ease in getting about, saw a boy missing both arms jump over a rope to prove he had been taught balance, and inspected vocational workshops. The medical rehabilitation at the center is directed by a young physician, Dr. Zeinab el-Bindary, who is a woman.

"Eighty percent will learn a trade," said Mrs. Sadat of future patients. In the playground at Wafa Wal Amal, she knew the names of most of the children, who clearly saw her not as an awesome figure but as a friend.

Her own children—Loubna, Noha, Jehan, and a son, Gamal—have their own lives but frequently see their parents. The daughters are married but often come, with their children, to see their mother on Fridays, the Moslem day of rest. The youngest, Gamal, who just finished at the University, is a chemical engineer, an amateur pilot, and deep-sea diver, happiest in water. He goes from the Barage Resthouse back to the Giza residence on the Nile in his own boat, a polite young man very much at ease, delighted to take aboard two American visitors and tell them his impressions of California.

Questions about the lives of her children that go deeper than their degrees or their interests are not encouraged, and Mrs. Sadat does not like to ask the children to pose for photographs. The three grandchildren give her deep pleasure: there are toys and rockers and swings for them in each Sadat household. She is more interested in talking about some of Egypt's problems and some of the solutions. There is the town of Tala, in the Delta, for example, and its community of women which she has organized privately, outside of the government, to make handicrafts which are sold in Cairo.

"I didn't have anything except a very old building, and then twenty-five women with twenty-five sewing machines," she said. "I told them unless we are perfect in our work nobody will look at us. Let us start depending on ourselves. Really I was a little bit *severe,* maybe. But for the benefit of them, for them. And now—" she begins to laugh—"even sometimes they say, 'Oh, you didn't shout this time; what is wrong with you, Mrs. Sadat?' " She speaks of a societal development there, the handicrafts industry, a plastics factory, small gardens, family planning, carpentry, and a new enlightenment, she says. Finally a visitor can no longer put off asking what gives Jehan Sadat some degree of private pleasure?

"It is Shelley. Reading Shelley—it's maybe the only moments in which I feel very happy," she said. "I love poems. Yes, I write some under a different name. Much later I will use my own, maybe." ▽

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FREEMAN DYSON

(Continued from page 156)

Freeman Dyson: he wanted to enlist as a crewman; and he wanted to break through the blind bureaucracy that rejected safety proposals. Dyson was talked out of the first goal by his mother, who persuaded him that his navigating would mean the waste of a good plane. The second goal was more lasting. Dyson today is still fighting bureaucracies. They are his dragons, the enemy of progress and change.

He came from England to the United States in 1947 to study advanced physics at Cornell. There he met Dick Feynman, a former Los Alamos scientist, who was to create a revolutionary approach to quantum electrodynamics, the study of the physical behavior of electrons. With Feynman, Dyson took a journey across the United States. Like other journeys taken by men of great spirit and intellect, this one was a series of revelations—about America (of which he was later to become a citizen), about physics, about himself. Dyson was unable to travel across a landscape without analyzing it and himself in relation to it. There had to be a reason for his journey. America became, for Dyson, a chance to stretch his mind past its natural boundaries, to map the points at which reason and instinct intersect. On the long bus ride back from the West Coast, he finally found a middle passage between the opposing theories of Feynman, an unconventional theorist, and Julian Schwinger, a Harvard physicist known for the precise methodology of his work. Dyson's discovery was nothing less than the way to bridge the distance between reason and imagination. He writes:

"As we were droning across Nebraska on the third day, something suddenly happened. For two weeks I had not thought about physics, and now it came bursting into my consciousness like an explosion. . . . For an hour or two I arranged and rearranged the pieces. Then I knew that they all fitted. I had no pencil or paper, but everything was so clear I did not need to write it down. Feynman and Schwinger were just looking at the same set of ideas from two different sides."

It was a revelation, a vision. What Dyson understood was something even more basic than quantum electrodynamics. It was the principle, governing human lives, of the basic two-sidedness of things: the difficulty of choosing between partial goods, partial evils, and the necessity of finding "a middle ground on which reasonable people can stand." That is, after all, the primary concern of a peacemaker; and that is what Dyson is.

He is eloquent in his reasonableness. "On the one side, the gospel that Jesus and Gandhi and Martin Luther King preached. On the other side, the madness of hydrogen bombs and the doctrine of Mutual Assured Destruction with which we are now precariously living. Given this choice, how could any sane person not choose the path of nonviolence?" Yet, Dyson explains, the choice is not so simple. To Oppenheimer and those who worked with him to develop the atomic bomb, the work was seductive, daring. It was technically "sweet." The technology of defense, by contrast, is uninspired. Physicists, like Faust, have "known sin" (as Oppenheimer once put it) and found it compelling.

Still, Dyson insists that we have to recognize a moral imperative, what he calls the "ethics of defense": "I believe that if we are morally sensitive, if we have a feeling for what offensive weapons really do, and how destructive they are, that we shall be able to carry the world along with us. The world after all is ready for a change."

A qualified optimism, based on a belief (regardless of evidence to the contrary) in the sanity of human beings. "The whole of human history is the story of follies of one kind or another," Dyson admits. "But we also have a great power for surviving our follies."

As a child, Dyson was intrigued by a book by E. Nesbit, called *The Magic City*. It is about a place where, if anyone wishes for a piece of machinery, he can have it. But he will also have to keep it and keep on using it forever. Of course, whoever wishes for a machine can't know the consequences—any more than the physicists of the 1940s could know that the world of the 1980s would be terrorized by the threat of nuclear war. "The magic city," says

> "Physicists, like Faust, have 'known sin'"

Dyson, "is where we are living, a place full of overgrown toys, some of which became horrible, some of which became beautiful. . . . It was obviously a fine thing to invent nylon. Class distinctions between those who could afford silk stockings and those who couldn't disappeared. That was fine. Another development that happened at the same time was nuclear fission. This led to atomic bombs. That wasn't so fine. But the people who did the work of course didn't know that."

As Dyson sees it, "Physicists have already done the worst that they can do by inventing nuclear weapons. . . . Biologists are in the science that will probably do most to alter human conditions in the next fifty years." The great danger is that biologists will try to "play God"—reinventing the human species in the laboratory. As in H.G. Wells's *The Island of Doctor Moreau*, biology could create a new breed of beings, not really men but a danger to continued natural evolution of mankind. "Nuclear war is not the worst of imaginable horrors," writes Dyson. "Doctor Moreau's island is worse."

The greater the excesses of science, the greater the challenge to rational minds. It is typical of Dyson's vision that he anticipates, not the extinction of the species, but its expansion into the universe. "Some of us," he writes, "will become insane, and rule over empires as crazy as Doctor Moreau's island. . . . But in the long run, the sane will adapt and survive better than the insane. . . . Sanity is, in its essence, nothing more than the ability to live with nature's laws."

He foresees a future in which resolute, patient people—much like the early Mormons and Pilgrims—pack up their families and move out to space. If, as Dyson suspects, asteroids prove habitable, a generation of space colonists may build their houses, plant their crops, and begin a new world.

It stands to reason: If the earth is overpopulated, begin to populate the universe. If technology is greying the face of the earth, invent a new "green" technology that utilizes infinite resources, like solar heat. Find new resources in space, and transport industrial waste to barren planets. Restore the beauty of the earth, and explore the beauties of space.

Einstein once defined the scientist as an "unscrupulous opportunist." Dyson would define the physicist, at his best, as an inspired dreamer. He makes sense of his dreams by pursuing thought experiments—imaginary experiments used to illuminate theoretical ideas. There is something disarming about these thought experiments; like a child's fantasy world, they are at once playful and serious, practical and imaginative, improbable and real. Dyson's asteroid colony not only has farms—it also has space-borne power stations transmitting energy to earth. The cost estimates are high; but since no probe has yet reached an asteroid, and no one knows whether the soil is even tillable, any estimates remain conjectures. Still, they give physicists something to dream about.

Peace, like war, has its arts. War making is an art of displacement, a sudden and strategic invasion of boundaries. The arts of peace are subtler. They require gentle skills of exploration, the taking of firm and measured steps onto new ground. Diplomacy, assimilation of the explorer into the delicate natural balance of an untouched world.

Dyson has a vision of pioneers in space—not heroes, but quiet adventurers. Space travel could be as simple and as beautiful as sailing through an unknown sea. The explorer of the future will be an oceanographer of space, his vessel a solar sailboat. "In principle," Dyson writes, "it is possible to sail around the solar system using no engine at all. All you need is a huge gossamer-thin sail made of aluminum-coated plastic film. You can trim and tack wherever you want to go, balancing the pressure of sunlight on the sail against the force of the sun's gravity to steer a course . . . as the skipper of an earthly sailboat balances the pressure of the wind in his sails against the pressure of the water on his keel."

It is a beautiful, peaceful vision—that boat and its human navigator. In the end, it is the human presence that apprehends whatever in the universe is divine.

This is how Dyson tells it:

"My twelve-year-old daughter brought six beautiful monarch caterpillars home from camp with her. They lived on milkweed, and they grew. In a few days they hung upside down and grew their cocoons. After a few days, the butterflies came out of their cocoons. They were monarch butterflies, wonderfully beautiful, stretching their wings in the sun. And they flew off into the trees as if they had been doing it all their lives. . . . That may be a metaphor of how the human species has to change as it goes out into the universe. We are, in a way, caterpillars here on the earth. And then we wrap ourselves up into these steel and glass cocoons and go off into space in our space capsules, sitting there not really knowing how to do anything. And then one day somebody will come out of one of these cocoons and spread his wings in the universe, and then we will be free. That is, of course, my dream."

Kathleen Blumenfeld and Cathleen Medwick interviewed Freeman Dyson at Princeton's Institute for Advanced Study last fall. ▽

SAINT LAURENT

(Continued from page 153)

would not be sensual and seductive. He likes women, who, like his mother, have strong features: Loulou Klossowski, Paloma Picasso, Betty Catroux.

A kind of love play goes on when Saint Laurent works on a mannequin. "He flirts," says Anne-Marie Muñoz-Yaguë, his chief technical assistant (*directrice du studio*), who has worked with him since his debut at Dior. "And when he's had a woman in his hands," she adds, "she leaves looking as beautiful as she has it in her to look."

Like Givenchy, Saint Laurent has an immense power to flatter. Yet while Givenchy is a master of elegance, Saint Laurent is the only contemporary designer with eloquence. His women are not just well-dressed, they are heroines. His collections suggest stories.

There are two origins to the narrative richness of Saint Laurent's art. One is a lonely man's escape into theater, the other is a lonely and shy man's blocked attraction to the crowd. When Saint Laurent periodically says he detests the street, his reasons are esthetic, never moral or social. "I'd really love to be like everyone else," he says, with complicated sincerity. I've known him to run from strangers, but as far as I know, he's never snubbed anyone.

He owes his success, the full flowering of his talent, to the street and he knows it.

Saint Laurent came to power in fashion during the 'sixties, when the class-compartmentalized and ethnic dialects of dress had begun to merge feverishly. Fashion had burst out onto a sort of worldwide citizen's band: everybody's clothes were calling out—proclaiming values, politics, foisting dreams and invitations. Chanel and Balenciaga turned their backs on all that and died disgusted. Givenchy kept his cheer and kept on dressing his monied clients. André Courrèges bravely created an original style that reinvented the mood. Somewhere between Barbie and Buck Rogers, Courrèges' idea of a woman seemed just right, for about two years. But Saint Laurent's eclectic, empirical desire to transform the street's own ideas into something similar, better, touched by genius proved the triumphant form of modernism.

"I never go out much," Saint Laurent likes to repeat, "but I just have to open my window to get a whiff of what's coming." He had that whiff as early as his first collection, when he succeeded Christian Dior at Dior, for the spring of 1958. He got rid of the inner construction into which Dior had molded his idle women and created a "trapeze" that hung free from the shoulders. A year later, he made the common middy-blouse high fashion. In 1960, he de-mystified furs, mixing them with humble knits. For the winter of 1962, in his second collection at his own house, he taught the fashion world that smocks and pea jackets could be the height of chic. Next came his motorcycle jackets. Later, men's suits for women, safari jackets . . .

But as the 'sixties began to fizzle, the street began to peter out of ideas for Saint Laurent; and the theater, his other inspiration, began to dominate his mind. Times were turning sad, other designers were getting away from them by going "retro." Saint Laurent marked the turning of the decade by taking us on an escape to China. Soon there would be Russians, heroines out of Proust, Grand Opera, North Africa, and finally, in 1979, a full-blown version, in clothes, of the most talent-filled years of the century, the time of Picasso and Diaghilev. Not in "retro" clothes of the period, but in original costumes that honored, with wit and irony, a sensibility we'd lost.

Theatrics have been in Saint Laurent since his childhood. Lucienne Saint Laurent, his mother, recalls Yves's "*Illustre Théâtre,*" a cardboard stage he'd set up for cardboard players, in a spare room of their house. "Yves would perform the plays of Molière or Giraudoux, doing all the costumes and all the sets; and then he'd take each role, talking and singing." His two younger sisters and the servants were invited to the performances, but his parents were never allowed to come.

Saint Laurent also showed a precocious talent for painting and drawing. "Yves has been scribbling since the age of three," his mother adds. Her apartment is filled with his pictures, which are repeated sentimental portrayals of a mother and her children.

The love between Saint Laurent and his mother has obviously been something enormous in his life. "I love my daughters, of course," concedes Madame Saint Laurent, "but for Yves there's always been something very strong and very special."

To round out this Proustian situation, you might expect a stern, insensitive father. But Jules Charles Saint Laurent, now seventy and living in Monte Carlo, where he administers the Rive Gauche boutique, comes across as a gentle man. "Yves was never influenced by anyone," says Saint Laurent *père.* "I'd say it was his mother who was influenced by him. As for me, I've always believed that a child should be allowed to do what he wants in life. What matters is that he wants to do something."

If Saint Laurent had the kind of father he'd like to forget, you could never learn that from his expression as he talks, his distant stare, the way he likes to cross his arms and holds his hands at his neck—all unconscious mimicry of the gestures of Jules Charles Saint Laurent.

Jules Charles Mathieu Saint Laurent had a prosperous insurance agency and a film distribution company in Oran until he had to abandon it all after Algeria became independent in 1962. The family, which had lived in Alsace since Louis Quinze, moved to Oran in 1872, after Alsace had gone to the Germans as war booty. Yves's great-great uncle, whose portrait and desk ornament the designer's small office, was the Baron Mathieu de Mauvières, ennobled by Napoleon I after he'd served as notary to the Emperor and had married him to Josephine.

Yves Saint Laurent's early years were made miserable by the tough, *macho*-minded sons of Spanish colons who were his schoolmates; but his upper-bourgeois home was a haven of delight. He was the idol of his mother, his father's pride, and his sisters' boss. All his life he would assume that being both protected and looked up to was his natural way of relating to other people.

Alexandre, the emperor of hairdressers, calls Saint Laurent "a born star . . . a person who gets special treatment without asking for it." "The most striking thing about the boy when he first came to Dior," recalls Anne-Marie Muñoz, "was his authority. He breathed authority and a need for protection at the same time." Luckily, Saint Laurent would always be able to draw the protection his authority needed. Without certain other names—those of *(Continued on page 208)*

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SAINT LAURENT

(Continued from page 207)

Pierre Bergé, Suzanne Luling, Mack Robinson, and Richard Salomon, among them—the name Saint Laurent would probably not be what it is in fashion today.

Yves Saint Laurent officially entered the world of fashion in 1952 at the age of fifteen, when one of the sketches he'd mailed off took second prize in a contest for promising new stylists, run by the International Wool Secretariat. A year and a half later, Yves was in Paris. He had his baccalaureate degree behind him, he had taken first prize with a cocktail dress in the 1954 Wool Secretariat contest, and was anxious, he says, "to burst out into the world." His mother found him lodgings with the widow of a general; and Michel de Brunhoff, editor-in-chief of French Vogue and a friend of the family, saw to it that young Saint Laurent attended the sewing and cutting school of the French couture's trade association.

Saint Laurent left the couture school after three months. Brunhoff was unhappy that he'd wanted to leave; but when Saint Laurent showed him some drawings that looked astoundingly like the "A-Line" collection Christian Dior had just designed, Brunhoff urged Dior to meet Saint Laurent. Almost immediately, Saint Laurent became Dior's close creative assistant, then his dauphin.

Raymonde Zehnacker recalls:

"Just after Monsieur Dior showed his last collection, he said, 'Raymonde, I'd like to tell the press that thirty-five of those models were completely designed by Yves Saint Laurent.' He never found the right moment to make the announcement." Soon after, Dior was dead, from a stroke.

Yves Saint Laurent, who'd been in the house two years, was named by Marcel Boussac, the crusty owner of the house, as chief designer. The first collection Saint Laurent did at Dior was a smashing success. Yves did five more collections and then, in October, 1960, was swept off into the army.

When Saint Laurent returned to civilian life after a nervous breakdown in the barracks, his job had been filled by Marc Bohan, who had designed the Dior London collections. Boussac offered Saint Laurent a year's trip around the world, after which he'd get his job back. Saint Laurent was impatient. Jacques Rouët, director of Dior, wanted Boussac to create a new house for Yves Saint Laurent. Boussac said no. It all ended up in lawsuits. Saint Laurent came away with a free hand but no job.

By this time, Saint Laurent's protective presence was Pierre Bergé, the small, feisty, and intellectual son of a schoolteacher and of a brilliant functionary in the French Ministry of Finance. They'd become friends shortly after Dior's death, after meeting on a weekend at painter Bernard Buffet's château.

Bergé stood by Saint Laurent through all the anguish of the lawsuits and set about finding someone other than Boussac to found the house of Saint Laurent. Suzanne Luling, a childhood friend of Dior and sales directress of the house, had a cousin who had a friend in Switzerland investing money for rich Americans. Through Luling, Bergé encountered J. Mack Robinson, who'd made a fortune at car financing in Atlanta, Georgia. In 1961, Robinson established Yves Saint Laurent as a couturier, in a small town house in Paris.

In 1967, when Robinson sold out to Charles of the Ritz (later Lanvin-Charles of the Ritz), he had, by Bergé's account, made no profit at all from Yves Saint Laurent.

"I told him it would take ten years for us to become profitable," Bergé recalls, "and I was right, to the year."

In 1971, the year the house came out ahead, Richard Salomon, owner of Lanvin-Charles of the Ritz, sold his company to the giant Squibb pharmaceutical group. On retiring, Salomon made a parting paternal gesture to Yves Saint Laurent. He set up a deal whereby Saint Laurent and Bergé could buy themselves free of Squibb by first renouncing all claims, beyond consultant fees, to Saint Laurent scents and cosmetics.

In 1972, Yves Saint Laurent's revenues fell to the break-even point, but the house was free of outside ownership. Squibb was pleased to be rid of a troublesome property. Bergé, who had refused all but a handful of licensing agreements, now began to capitalize in earnest on the name he and Saint Laurent had built over the years.

Bergé hit pay dirt in 1974, after Maurice Bidermann, who made and distributed Pierre Cardin menswear for America, stopped working with Cardin. Bidermann took on the Yves Saint Laurent label instead, and his established system sold about $50 million worth, wholesale, of Yves Saint Laurent suits and blazers that year. Meanwhile other deals were cooking. Now Bidermann does about $70 million a year in wholesaling American YSL menswear; and Bergé, with a total of about $200 million in wholesale goods—clothes, accessories, shoes, luggage—bearing the Saint Laurent label, collects net royalties that can be estimated at about $18 million. Shortly after they became independent of Squibb, Saint Laurent and Bergé sold the shares they'd held in the Rive Gauche manufacturing and distributing company and placed their bets entirely on couture sales and royalties. It's a bet they seem to have won.

YSL's clothes turn women into heroines

In 1974, the YSL couture house moved into a big Second Empire mansion on the avenue Marceau. (And, under Bergé's management, nothing is ever allowed to slip; wherever the opening, Bergé insists that the collections be shown on time and that the room be comfortable for clients and press and not be overrun by the uninvited.) Saint Laurent and Bergé live in baronial splendor, in a Left Bank two-story apartment with a garden, in a house in Marrakesh, a nineteenth-century castle in Deauville. Bergé has a Rolls, a helicopter, and a Learjet. Their houses are crammed with extraordinary objects and paintings: a Picasso, some Légers, and a Goya, among others.

Yves Saint Laurent obviously feels an emotional need to surround himself with beautiful things, and he likes to travel comfortably; but not all his tastes are luxurious. He could eat club sandwiches seven days a week. His car is a 1972 Volkswagen convertible (with special chocolate-colored leather upholstery). Most of the time he is driven around in Bergé's company Peugeot, not for the sake of pomp but for safety. He tends to be absent-minded about things like red lights.

Socially, Saint Laurent rarely sees people outside his long-established set of friends. It includes Charlotte Aillaud, wife of the architect Emile Aillaud; François-Marie Banier, a writer; François Catroux, the decorator, and his wife, Betty. They are people at the perimeter of the Jet Set but with a serious interest in the arts.

The core of Saint Laurent's coterie is made up of people who work with him: Loulou Klossowski, Anne-Marie Muñoz, Clara Saint, who handles publicity for the Rive Gauche line and Marina Schiano, a vice president of Yves Saint Laurent, Inc.

Saint Laurent is the first to tell you that his work depends on a team. There are six people who help in the studio, the most important of whom are Klossowski and Muñoz. Loulou de la Falaise, married to Thaddéo Klossowski, a writer, first came into Saint Laurent's life in 1969, on the arm of Fernando Sanchez, now a New York designer, who's been a friend of Saint Laurent since their couture school days. Loulou swept Saint Laurent's imagination with a hippie breeziness that immediately showed up in his collections. In 1971, Saint Laurent invited her to work beside him.

Saint Laurent still does all the sketching for his couture and women's Rive Gauche collections. Sometimes he comes in with a whole collection already drawn; but, just as often, he begins by talking with the people in the studio about the collection, exchanging ideas, and, as they talk, Saint Laurent begins to draw. From the drawings, he moves on to working on the live mannequins, perfecting the cut of the models executed for him under Muñoz's direction.

He seems now in full possession of his craft, at ease with his talent, and resigned to the tortures of his schedules.

"It's terrible to create something—a collection—and then have it disappear from sight, leaving you with just some photos," he says, "but I've found myself in my craft . . . and I know now that being master of it is all the proof of success I need."

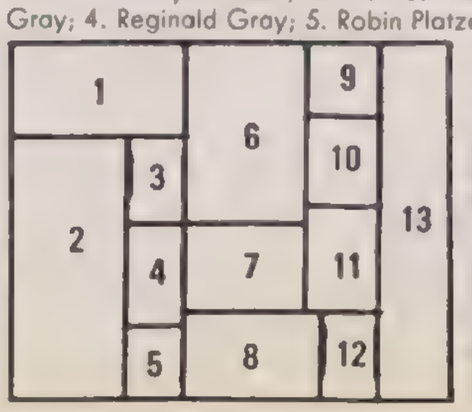
Somehow he has managed, over his career, to do costumes for twenty-eight revues, plays, ballets, and films; and he's designed the sets for four of Roland Petit's dance productions. He'll likely do more things for the stage. Yet now he talks about the theater and the writing he began about five years ago as hobbies. "Things to fill up my old age," he says.

"He'll probably wind up writing, like some old monk somewhere," Klossowski says.

Possibly. But in the meantime, we may expect some more dazzling major performances of Yves Saint Laurent's minor art. ▽

PHOTOGRAPHS ON PAGES 148-155

Page 148, inset: Dalmas-Sipa. Page 149, photograph: Alexander Liberman; sketch: Yves Saint Laurent. Pages 150-151: 1. Harry Benson; 2. Patrice Habans; 3. Reginald Gray; 4. Reginald Gray; 5. Robin Platzer; 6. Horst; 7. Yves Saint Laurent; 8. Horst; 9. Horst; 10. Alain Figuié; 11. André Perlstein-Le Point; 12. Michel Petit; 13. Reginald Gray. Page 152: Eve Arnold-Magnum. Page 153: Patrick Demarchelier. Page 154, top left: Penn. Page 155: Helmut Newton.



Diagram, above, pages 150-151

GUIDELINES

(Continued from page 174)

There are basically two ways of minimizing harmful stress. One way is by knowing your own limits and not trying to drive yourself beyond them.

The other way is by improving your ability to cope with stress. There is now extensive evidence showing that the sense of belonging to a group—whether it is your family, your friends, a church or some other group—is extremely important. It helps you gain a sense of control over your life, and it reduces feelings of frustration or alienation.

Smoking

Smoking is by far the main single preventable cause of illness and premature death in this country. Because of smoking, some ten million Americans suffer from debilitating chronic disease and 320,000 people in the United States die every year.

Smoking is one of the main factors in heart and blood-vessel disease. It causes more than 80 percent of all lung cancer. It also causes cancer of the mouth, larynx, pharynx, esophagus, pancreas, and bladder. It leads to emphysema, chronic bronchitis, and other ailments ranging from respiratory infections to stomach ulcers. In addition, smoking during pregnancy increases the risk of complications and impedes the growth of the fetus.

It is never too late to stop smoking and to lessen your risk. For instance, a large proportion of a smoker's increased risk of heart disease disappears within two years after quitting. And even if you have smoked for years, your cancer risk will go down when you have given up the habit.

Alcohol

Alcohol is a factor in more than 10 percent of all deaths in the United States—about two hundred thousand a year. It plays a lethal role in half of all the traffic deaths in this country. Cirrhosis, one of the ten leading causes of deaths, is largely due to alcohol consumption. And alcohol is also linked to cancer of the liver as well as to certain other cancers, particularly of the mouth and esophagus. If you drink and also smoke, you have a much greater risk of esophagal cancer.

Excessive drinking during pregnancy can cause severe abnormalities in the infant, among them mental retardation. And heavy drinking can also have a terribly destructive effect on your personal, social, and job lives.

So one absolute rule for your well-being is: If you do drink, drink only in moderation.

Health checks

The best way to find out which medical examinations you need is to talk things over with your doctor, write down a schedule for yourself, and then stick to it.

There are a few checks that are so simple and so essential to well-being that they should be on every woman's list:

High blood pressure is a major contributor to heart disease and stroke. You should have a screening examination for high blood pressure at least every five years during your twenties and thirties and at least every two or three years after you reach forty.

The Pap smear is an important tool for detecting cervical cancer in the early stages. You should have three Pap smears taken one year apart, beginning at age twenty. After that, a Pap smear should be taken about every three years until you reach thirty-five, then at least every five years to age sixty, then every three years. Screening frequency should be increased if any abnormalities are found or if you are taking an oral contraceptive or estrogen therapy.

Self-examination is the most effective way to detect breast cancer at an early, treatable stage. So examine your own breasts monthly right after the menstrual period, for early signs of cancer—lumps, abnormal discharge, irregular size. After menopause, select a specific day of the month for self-examination. Periodic screening by mammography is not advised until after age fifty, except for women who have already had cancer in one breast or who have a family history of cancer.

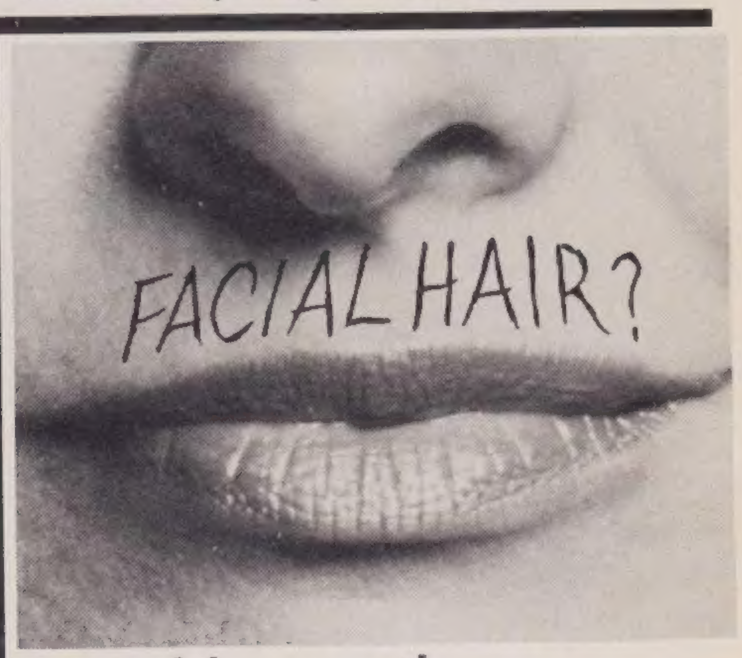
In addition to those for breast cancer, other cancer signs to report to your physician include, change in bowel or bladder habits, a sore that does not heal, unusual bleeding or discharge, difficulty in swallowing, a change in a wart or a mole, or a nagging cough or hoarseness.

A yearly visit to the dentist is essential if for no other reason than to get cavities filled at an early stage. But they are not the main hazard. The principal cause of tooth loss, after age thirty-five, is periodontal disease. Thorough brushing and flossing every day is, of course, an important preventive measure, but regular professional examination and treatment are also needed in order to remove the hard deposits.

Periodic eye checks are important, too—particularly to spot glaucoma, which can do irreversible damage before symptoms appear. After age forty, a yearly examination is recommended by many authorities. ▽

FASHION INFORMATION

Page 72: Cover details. Earrings by Isaac Manevitz for Ben-Amun, about $30. Saks Fifth Avenue, NYC; Bullock's; Bonwit Teller. Muffler, Paul Stuart, NYC. Belt by La Bagagerie, NYC and Beverly Hills. **Pages 120-121:** Christian Dior Legwear. Shoes by Garolini. Bergdorf Goodman. **Pages 122-123:** Geoffrey Beene raincoat (fibranne/polyurethane). Earrings and necklace, Barry Kieselstein-Cord. I. Magnin, Beverly Hills. Belt, Lisandro Sarasola. Bloomingdale's Cul-de-Sac; Caché, Florida; Lina Lee, Beverly Hills. Shoes by Evan-Picone. **Page 124:** Blouse, mid-March. All jewelry, Bonwillum. Earrings, Saks Fifth Avenue; Wynne Gilmore, San Francisco. Bracelets, Bonwillum. Saks Fifth Avenue. **Page 125:** Perry Ellis cotton pants, blouse, and vest. Robert Lee Morris at Artwear pin. Charivari, NYC. Bracelets, Cara Croninger for Artwear, NYC; Lina Lee, Beverly Hills. Vittorio Ricci shoes. **Page 127:** Earrings, Cadoro Jewels. Gale Grant, NYC. Orange and black bracelet, Cathy & Marsha for Catherine Stein. At Bergdorf Goodman. Seiko watch. Diamond bracelets, M&J Savitt. Burlington panty stockings. **Page 128:** Earrings, F.B. Durland. Pin at neck and bracelets, Dennis Higgins pin, Artwear, NYC. Bracelets, Bergdorf Goodman. Morris Moskowitz clutch. Saks Fifth Avenue. Panty stockings, Hanes Hosiery. **Pages 134-135:** All accessories and shoes, Yves Saint Laurent. **Page 136:** Chloé crêpe de Chine by Bini/The Ideacomo Group. Also at Giorgio, Beverly Hills; Bonwit Teller. Earrings and necklace, Tess Designs, NYC. **Page 137:** Ungaro silk crêpe de Chine by Gandini/The Ideacomo Group. Also at Barton/Sligh's. Earrings, Dalsheim Accessories, NYC. Cathy and Marsha for Catherine Stein bracelet. **Page 138:** Linen by Canepa/The Ideacomo Group. F.B. Durland earrings. Other accessories, Dior. **Page 139:** Jewelry, Yves Saint Laurent. **Page 140:** Silk taffeta by Taroni/The Ideacomo Group. Silk crêpe de Chine by Rainbow/The Ideacomo Group. Victor Carranza earrings. Bloomingdale's Cul-de-Sac; Lina Lee, Beverly Hills. Glass bracelet by Joseph Mazer. Elaine, Bal Harbour. Plastic bracelet, Cathy and Marsha for Catherine Stein. Bergdorf Goodman. Ungaro shoes. Emanuel Ungaro Boutiques, New York, Palm Beach, Bal Harbour, Detroit, and Houston. **Page 141:** Bracelets by Chloé. Shoes, Pancaldi/Walter Steiger. **Page 142:** *Left:* Giorgio Armani jacket, pants, and blouse. Available mid-February at Giorgo Armani Boutique, NYC, Toronto; Ultimo, Chicago; Hattie; Lily Simon, Montreal. Accessories and shoes, Giorgio Armani. *Inset:* Linen jacket and pants (Bini/The Ideacomo Group) by Claude Montana for Gibo. Bergdorf Goodman; Ultimo, Chicago; Lina Lee, Beverly Hills. Earrings, Alwand Vahan Jewelry. Bloomingdale's; I. Magnin; Pin, Claude Montana. Bracelets, Aurea Jewelry Creations. Bloomingdale's. **Page 143:** *Inset:* Silk dress (D'Este/The Ideacomo Group). Available February at Bergdorf Goodman; Sara Fredericks, Palm Beach; Swanson's on the Plaza; Neiman-Marcus; I. Magnin; Frederick & Nelson. Earrings and shoes, Givenchy. Bracelet, Robin Kahn. *Right:* Chloé coat (wool/viscose) and pants. Elizabeth Arden Salons; Nan Duskin; Neiman-Marcus. Earrings, Joseph Mazer. Shoes, Pancaldi/Walter Steiger. **Page 144:** *Left:* Chloé silk crêpe dress (Bini/The Ideacomo Group). Bracelets, Joseph Mazer. Bonwit Teller. Earrings, Isaac Manevitz for Ben-Amun. Bloomingdale's. *Right:* Earrings, Joseph Mazer. I. Magnin; Bonwit Teller. **Page 145:** Viscose/acetate dress available February. Earrings, Napier. Lord & Taylor. Bracelet, Joseph Mazer. Bonwit Teller. **Page 146:** Chloé also at Linda Dresner, Troy, MI. Earrings and stone bangles by Joseph Mazer. Mesh bracelet, Ellen Designs for Robert Originals. **Page 147:** Valentino silk organdy and silk crêpe de Chine by Taroni/The Ideacomo Group. All jewelry, Joseph Mazer. At Bonwit Teller. **Page 153:** Wool/acetate/Lurex sweater, about $460. Acetate/viscose pants, about $420. Saint Laurent Rive Gauche New York Boutique Femme; Saint Laurent Rive Gauche, Atlanta; Saint Laurent Rive Gauche, Mayfair, FL; Bonwit Teller. Accessories and shoes, Yves Saint Laurent. **Page 154:** All accessories by Yves Saint Laurent. **Page 155:** Cotton jacket, about $535. Cotton pants, about $350. Bloomingdale's; Saint Laurent Rive Gauche, Atlanta; Saint Laurent Rive Gauche, Mayfair; FL. All accessories and shoes by Yves Saint Laurent. Hair by Bruno; makeup by Alberto Fava. **Page 166:** Earrings, Isaac Manevitz for Ben-Amun. Bullock's; I. Magnin. **Page 168:** Bottega Veneta clutch, $190. Bottega Veneta NYC and Beverly Hills. . . Bagheera, $150. Handbag Gallery, Great Neck, NY; Gabriele, Short Hills, NJ; I. Magnin. . . Cara Croninger, $180. Artwear, NYC; Eve France, Houston. . . Belt buckle, $355. Thunderbird International, Sharon, *(Continued on page 210)*



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MICRONUTRIENTS

(Continued from page 176)

vitamins and minerals, too.

This has to do with a physiological mechanism, one not precisely identified. There are a lot of people who have lost this mechanism—and they are obese. There are other people who do not consume a varied, balanced diet—those on crash or fad diets—and who cannot count on this mechanism because the diet provides no way of getting the needed variety of nutrients. And there are also people who are very sedentary and eat very little, and this can mean that they do not get enough essential nutrients to permit such self-regulation. But any person who is healthy and reasonably active and whose body is in good working order has this mechanism.

It is not enough to be concerned about the optimal intake range of any one nutrient by itself—what is optimal varies, depending on what other nutrients are interacting with it at that particular time. A given intake of a specific nutrient can be ideal, deficient, or excessive, depending on what other substances are also present.

Take dietary iron. The requirement for human nutrition is very strongly dependent on the presence and concentration of several factors: vitamin C, copper, nickel, and a special factor in meat, poultry, and fish all enhance the availability of iron—in other words, help you absorb it. But then there are other substances, such as the tannin in tea, which reduce the availability. So if you have a certain iron intake and your diet is favorable in regard to the "enhancing" factors—containing some vitamin C, copper, and nickel or meat, poultry, or fish factor—the amount of iron may be ample. But if you have a diet that contains a lot of tannin and phosphate but is low on "enhancers," then the same amount of iron will be insufficient.

There are at least a hundred other interactions that have already been identified. And I am sure there are many more which we have not yet been able to spot. All of which shows how important it is to eat as many diverse foods as possible—and turn away from any miracle regimen that is supposed to be one wonderful thing for all people.

One further point should be made about micronutrients and processed foods. Highly refined processed foods are usually good, but you cannot assume that they have all the micronutrients that fresh food does, even if they are fortified. So always try to eat as much fresh food as you can. ▽

HIGH BLOOD PRESSURE

(Continued from page 175)

neurophysiological level, because the baroreceptors act on the same part of the brain—an area called the reticular formation."

There is evidence that a raised blood pressure has the same quieting effect on people that Dr. Dworkin has found it to have in his laboratory animals. And this may become a response that is learned—people may unconsciously sense that an increased blood pressure helps them cope with stressful situations and, without realizing it, get into the habit of raising their blood pressure in order to get relief from all the hassles of daily life.

"But this is a very maladaptive way of dealing with hassles," Dr. Dworkin says. "It is a kind of neurotic behavior that, for the moment, reduces the annoyance but is detrimental over a long period of time. High blood pressure can do specific harm to the body by, for instance, damaging the kidneys. And, of course, we know that it is a major risk factor in heart disease and stroke."

There may be an evolutionary reason for raised blood pressure having an analgesic effect, Dr. Dworkin says. Blood pressure goes up in time of threat or danger as the body gets ready to deal with the emergency—and by reducing the painfulness of injury, it would facilitate escape.

Whether or not stress leads to hypertension has long been a subject of controversy. In Dr. Dworkin's view, it is not a simple matter of one thing directly causing the other. Instead, hypertension may be a bad habit, an addiction, that people unwittingly get into in their efforts to deal with stressful situations.

"Our work is still in the early stages," Dr. Dworkin says, "but if our hypothesis is correct, there may be implications for therapy. The important thing is for people to learn to deal with stressful stimuli directly rather than by raising their blood pressure. In other words, tell the person next door to turn down the radio. Or get up and close the door." ▽

FASHION INFORMATION

(Continued from page 209)

MA. . . Ellen Designs for Robert Originals, $20. Lord & Taylor; Burdine's; Harzfeld's; Foley's; Robinson's, CA. . . . M&J Savitt, $18,000. Special order at Bloomingdale's; Mayor Jewelers, Miami; Galeria, Eagle Pass, TX. **Page 169:** Perry Ellis linen jacket ($130); cotton sweater ($130); cotton pants ($48). Saks Fifth Avenue; Ultimo; Janina, Los Angeles; Macy's, Union Square. Bottega Veneta shoulderbag, $290. Bottega Veneta NYC and Beverly Hills. Joseph Mazer bracelets at Bonwit Teller. Each, $68. All prices approximate. **Page 170:** *Above, left and right:* John Anthony for Joan and David shoes, each about $130. Bloomingdale's, NYC; Ann Taylor, Beverly Hills . . .*Center:* Geoffrey Beene pump, about $115. Bloomingdale's, NYC; I. Magnin. . . .*Below, left:* Yves Saint Laurent pump, about $117. Delman at Bergdorf Goodman; The Chalk Garden, Salt Lake City. . . .*Below, right:* Geoffrey Beene pump, about, $130. Saks Fifth Avenue. Smyth Brothers, Chicago; I. Miller at Battelstein's, Houston; Leon's, Tyler, TX. **Page 171:** *Left:* Joseph Mazer bracelet, about $75. Elaine, Bal Harbour; Sakowitz; Bonwit Teller. Cara Croninger for Artwear, NYC (narrow, about $45; wide, about $50). Harcus-Krakow, Boston; Wilkes Bashford, San Francisco. . . .*Center:* All, Cara Croninger for Artwear, see information for designer above. . . .*Right:* Cara Croninger, see information for designer above. Cathy and Marsha for Catherine Stein, about $60. Bergdorf Goodman; Hudson's. **Page 180:** Earrings, Constance Maslow at Magda K. Henri Bendel; Garfinckel's; Bullock's, Century City. **Pages 182-183: 1.** Ralph Lauren's wool flannel trousers and silk charmeuse blouse. Bloomingdale's; Sonja's Tack Room, Palm Beach, FL; Balliet's; I. Magnin. Bracelets, Joseph Mazer; Jewelry by Monet; Bonwillum; Dennis Higgins, NYC. Garolini shoes. . . . **2.** Henri Bendel; Nan Duskin; Saks-Jandel; Linda Dresner, Troy, MI; Ultimo; The Front Room, New Orleans. M&J Savitt earrings and cuff. Belt, Ellen Ruth Levy, NYC. Robert Lee Morris for Artwear tusk pin. . . . **3.** Henri Bendel; Nan Duskin; Saks-Jandel; Linda Dresner, Troy, MI; The Front Room, New Orleans. Pants, Kansai Yamamoto for Cygne Designs. Kenneth Jay Lane earrings. Saks Fifth Avenue. Belt, Petezi Sack. Bergdorf Goodman. . . . **4.** Blouse, Le Grand Hotel, NYC; Caché FL; Tootsies, Houston, TX; Therapy, Aspen, CO; Capriccio, Scottsdale-LaJolla. Pants, Julio Shop, NYC; Barbara/Jean, Little Rock, AR; Couture Classique, New Orleans, LA; Grace Jones, Solado, TX. Earrings, Joseph Mazer. Donald Stannard bracelets. Shoes, Sebastian for Joan and David Couture. . . . **5.** Pants, jacket, skirt at Henri Bendel; Nan Duskin; Saks-Jandel; Linda Dresner, Troy, MI; Ultimo; The Front Room, New Orleans, LA. Vest, Bloomingdale's Cul-de-Sac; Caché, FL; Suite 101, Beverly Hills. Burlington panty stockings. Capezio flat sandals. **Pages 184-185: 1.** Neil Bieff/Arturo Herrera. Muriel Karasik Gallery, NYC; Caché, FL; Tootsie's, Houston; Capriccio, Scottsdale, AZ. Sash, by Dawn. Capezio-in-the-Village, NYC. Hane's panty stockings. Sandals, Sebastian for Joan and David Couture. Ann Taylor, NYC and Beverly Hills. . . . **2.** Ferrara/Whiting and Davis. Caché, FL; Ultimo; Sakowitz; Capriccio, Scottsdale, AZ. Sasson at Macy's, Herald Square. . . .**3.** Halston Sportswear. All Halston Boutiques; Balliet's; Giorgio, Beverly Hills. Elsa Peretti earring used as pin on belt. Whiting and Davis scarf. Henri Bendel; Balliet's. . . .**4.** Ferrara for Whiting and Davis. Rita's Blue Tent, NYC; Caché, FL; Ultimo; Sakowitz; Capriccio, Scottsdale, AZ; Bullock's, Westwood. Yves Saint Laurent pants. Colony Designs belt, about $65. Ann Taylor, NYC and Beverly Hills; Montaldo's; Caché, FL; Jona, Studio City, CA. M&J Savitt cuff. **Pages 186-187: 1.** Macy's, Herald Square; Nan Duskin; Balliet's; Lou Lattimore; Bullock's, Century City. Morris Moskowitz belt. Bracelets, Joseph Mazer and Dennis Higgins. Pancaldi/Walter Steiger shoes. Cuoio, NYC. . . .**2.** Silk by Taroni/The Ideacomo Group. Geoffrey Beene turnout at Bergdorf Goodman; Dayton's; Swanson's on the Plaza; Balliet's; Neiman-Marcus. Hair comb, Cathy and Marsha for Catherine Stein. Bergdorf Goodman. Joseph Mazer earrings. Saks Fifth Avenue, NYC; Sakowitz. Shoes by Julianelli. . . .**3.** Ball "baggy" pants at The Merchant of Venice, NYC; Hattie; Hardware/So. Hollywood, CA. Julianelli shoes. . . .**4.** Giorgio Sant' Angelo shirt. Late January at Martha. Belt, Morris Moskowitz. Bloomingdale's; Elaine, Bal Harbour. Norma Fink for Theodore cardigan and tank. Tony Anton, NYC; Dorothy St. Denis, Jenkintown; PA; Diana Parker, Bethesda, MD; Handmoor, Chicago; Theodore, Beverly Hills. Earrings and bracelet by M&J Savitt. Belt, Great New York Belt Co. Lord & Taylor. . . .**5.** Calvin Klein shirt. Saks Fifth Avenue; Montaldo's; Hudson's; Robinson's, California. Julio pants (Abraham rayon/cotton) at Julio Shop, NYC. Napier earrings. Lord & Taylor. Scarf at neck, Paul Stuart, NYC. Belt by La Bagagerie, NYC and Beverly Hills. **Pages 188-189: 1.** *Left:* Adrienne Vittadini. Bloomingdale's; Saks-Jandel; Frost Bros.; Bullock's. Sami, at Blomingdale's, NYC; The Chaise Lounge, Los Angeles; The Lingerie Shoppe, Larkspur, CA. Earrings, Ken Begun. . . . *Center:* Roberta and Brenda. Tony Anton, NYC; Panache, Millburn, NJ; The Twenty-Four Collection, Miami; Lina Lee, Beverly Hills. Kenneth Jay Lane earrings. Morris Moskowitz belt. . . .*Right:* Gloria Sachs. Lord & Taylor; Montaldo's; Littler, Seattle. Sami, at Lingerique, Troy, MI; Lisa Norman Lingerie Etc., Santa Monica, CA. Napier earrings. Ruza belt. . . .**2.** Pinky and Dianne. Altman's; Charles Sumner; The Twenty-Four Collection, Miami; Wilkes Bashford, San Francisco. Pants, by Fabrice. See information #3 below. Earrings, Ellen Designs for Robert Originals. Cathy & Marsha for Catherine Stein bracelet. At Henri Bendel. . . . **3.** Fabrice at Looneybin, NYC; Caché, FL; Lina Lee, Beverly Hills; special order at Bonwit Teller. Earrings, Constance Maslow at Magda K. Henri Bendel. . . . **4.** Giorgio Sant' Angelo. Martha; Sakowitz. L.G. Alvear for Arbitro. Lonia, NYC; Complice, Fort Lauderdale; Kontessa Boutique, Chicago. Napier earrings at Lord & Taylor. Furst & Mooney belt. Melmar bracelet. **Page 190:** Ken Begun earrings and bracelet. Bergdorf Goodman. Bracelet only, Bullock's, Century City. **Page 191:** *Above:* F.B. Durland earrings. *Right:* Earrings and bracelet, Robert Lee Morris for Artwear, NYC. Claudio Rocco shoes. **Page 192:** Bracelet, Robin Kahn. Earrings, Isaac Manevitz for Ben-Amun. Neiman-Marcus. **Page 193:** Silk blouse. Earrings Esther Gallant, Henri Bendel; Robinson's, California. Calvin Klein belt. **Page 194:** Bracelets, Robert Lee Morris for Artwear, NYC. **Page 195:** *Above left:* Earrings, Hartford Sterling, NYC. Belt, Mulberry Company, NYC. *Below left:* Rolex watch. Fieldcrest towel. *Below right:* Bracelets, (wrist to elbow) Shashi, NYC; Bonwillum; F.B. Durland. David Evins shoes. **Page 196:** Gabar swimsuit also at Burdine's. **Page 197:** Valentino Miss V top and cotton poplin pants. **Page 198:** *Inset:* Rhinestone bracelet by Joseph Mazer. M&J Savitt silver bracelet. Claudio Rocco sandals. . . . *Right:* David Evins sandals. **Page 199:** *Above:* Bracelet, Aurea Jewelry Creations. . . . *Below left:* Jazz shoes by Capezio Ballet Makers at Capezio Dance-Theatre Shops nationwide. . . .*Right:* Esther Gallant earrings. Belt, M.E. Designs. David Evins sandals.

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